

VOGUE



DEWITT

AUTUMN FABRICS
AND
ORIGINAL DESIGNS
SEPTEMBER • 1 • 1931
PRICE 35 CENTS

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Now

LOVELY NEW FOOTWEAR ... NEW FLEXIBILITY

a NEW ERA of BEAUTY and STYLE

Created with ONCO Upper Stock

Trade Mark Reg. U. S. Pat. Off.

THE most fashionable shoes of the day come to you in captivating designs of ONCO Upper Stock. So soft in texture, so charming in its wide variety of grain and color, so pliantly flexible, ONCO is the most remarkable achievement in the shoe industry in many years.

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NEW YORK

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RUSSEKS

FIFTH AVENUE at 36th STREET

... Presents the New **MARYLINS** in Luxurious Celanese

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Left to right:

DESIGNED to bring you the latest, smartest fashions of the Avenue—three striking fall costumes of Marilyn Modes select Celanese Fabrics to give you the utmost in quality and distinctive texture interest. These luxuriously supple modern weaves are singled out for attention because they are entirely free from loading . . . are not injured by perspiration . . . and retain their texture richness and color beauty through repeated cleanings.

- This perfect street frock for cool days is of Celanese Velvocol, a wool-back satin weave. It has the smart diagonal closing. In black and brown, with white galyak scarf collar and belt.

- The satin evening gown is still supreme—especially flattering in lustrous Doenese, a Celanese crepe satin. Skillful bias cutting assures the slim silhouette. In white and the new pastels.

- The serge-like texture of Celanese Crepe Celadore enhances the fine tailoring of the afternoon frock. Draped collar and undersleeves of white Celange. In black, green and brown.

CELANESE Fabrics

TRADE MARK REG. U. S. PAT. OFF.

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by Celanese Corporation of America, 180 Madison Avenue, N. Y.

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VOGUE
September 1st, 1931

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BONWIT TELLER

FIFTH AVENUE
AT 56th STREET

NEW YORK

PARIS PHILADELPHIA LONDON

Preparatory Fashions for the Little Girl Who is Being Schooled in Fashion

A...imported coat in a British tan tweed, trimmed with hand-woven leather buttons and buckle; lined with a light-weight woolen. Sizes 7 to 16 25.00

B...for morning, a lacey woolen frock with a little linen gilet...easily removed for laundering. In brown or blue. Sizes 8 to 16 . 15.00

C...for afternoon or dinner, a frock of pure dye silk crepe, note bolero effect and interesting sleeves. Sizes 8 to 16 . . . 15.00

D...precious little frock for Miss 4-to-10 of French challis;linencollarandvelvetsash 9.75

E...Bonwit Teller's own classic raglan coat, of an imported tweed in slate blue, russet tan or deep green. Sizes 4 to 10 . 19.50

F...an indispensable three-piece suit in a knitted tweed and jersey jumper . . . sizes 8 to 14 12.75

The hat worn by A-B-C is of weather proof felt in the new tilt fashion...in colors to match their costumes 3.50

Two of these little fashionables (E and F) wear an advance model in a crochet hat with a perky English feather 2.50





Portrait Study of Miss Alice Lorraine by Forbath and Murray

STETSON HATS *for* WOMEN

THE STETSON MARCIA, reminiscent of both Robin Hood and Empress Eugenie, combines caprice with elegance in the most devastating present-day manner. . . . An engaging revelation of the whys and wherefores behind



Millinery's dip to Fashion this Fall. It is made of fine Stetson felt, exquisitely finished, and comes in all the colors of the season. Stetson hats for women are sold at the finest shops throughout the country.

JOHN B. STETSON COMPANY

358 FIFTH AVENUE, NEW YORK

***SUB-DEB
SCHOOL
FROCKS
16.75**



200—Wool crepe with a pique bow. The new Tally-ho green, bright blue, or black with white bow, brown with orange. (The V-shaped seaming is carried out in back, too).

201—Every girl will want at least one short-sleeved fall dress. This one is wool crepe with squares of white pique, and a leather belt. Red, Tally-ho green, navy or brown.

202—Dark skirt with a bright top. She must have one of these! It's wool crepe with bone buttons. Black skirt with bright red, green or blue top, brown with red.

203—The indispensable jersey! Here it is with square-cut pleats, contrasting crushed belt and flower. Red or Tally-ho green with black, navy with red, brown with green.

204—Of course it comes in Tally-ho green or bright red, brown or navy wool crepe. The white pique collar gives a new broad shoulder line and the cuffs flare smartly.

SIZES 11 TO 17

Mail and telephone orders filled

Best & Co.
FIFTH AVENUE

Suburban Stores at Mamaroneck, Garden City and East Orange

*(Reg. U. S. Pat. Off.)

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Introducing for Misses
THE NEW FALL Bramley* DRESSES

Model 445—Bramley dress of soft, lightweight woollen cut on the new bias lines now so smart in Paris. Green, Spanish tile, brown or black; including a most becoming matching little roll hat. **29.50**

Model 447 — Bramley dress of transparent velvet with new lines of smart hand-fagotting. Wine, green, brown or black. **29.50**

Model 449 — Bramley two-piece dress of Canton silk crêpe with contrasting satin. Brown, copper glow, green or black. **29.50**

Model 451 — Bramley three-piece woollen suit with dyed moleskin fur collar; coat silk lined; bodice-top skirt. Long-sleeved satin blouse. Brown, Spanish tile, tally-ho green or black. **29.50**

Model 453 — Bramley dress of circle tucked sheer woollen with dolman sleeves and two-color lapin fur scarf. Black, brown, green or Spanish tile. **29.50**

Sizes 14 to 20 years. Also size 31 for small women

**Bramley Fashions are originated and patented by Franklin Simon & Co., and Bramley is registered in the United States Patent Office*

Franklin Simon & Co.

A STORE OF INDIVIDUAL SHOPS
 FIFTH AVENUE - - NEW YORK



*For Junior Misses
and Girls*

SCHOOL CLOTHES

*Finer in quality,
lower in price*



Model 411—Girls' one-piece dress of sheer woollen with gay wool crochet at neck and cuffs. Brown, green, Spanish tile or navy. Sizes 8 to 16 years. **9.75**

Model 413—Girls' two-piece dress of sheer woollen with patterned woollen top and scarf; separate jacket. Brown, green or navy blue. Sizes 10 to 16 years. **12.75**

Model 415—Junior Misses' two-piece dress of sheer woollen with contrasting color jacket blouse. Skirt on silk bodice top. Champagne and brown, red and black, green and black or two tones of green. Sizes 11 to 17 years. **19.75**

Model 417—Junior Misses' one-piece dress of sheer woollen with smart scarf of stencilled lapin fur. Beige, brown, green or black. Sizes 11 to 17 years. **29.50**

Model 419—Junior Misses' spongy woollen coat suitable for school or dress wear; slim fitted lines; large collar and cuffs of raccoon fur. Silk lined, warmly interlined. Brown, black, green, red or Spanish tile. Sizes 13 to 17 years. **59.50**

Model 421—Girls' fitted coat of new tweed, with big raccoon shawl collar. Lined with warm kashmir with silk serge yoke and sleeve lining to make it slip on easily. Brown, green, red or blue. Sizes 8 to 16 years. **29.50**

Franklin Simon & Co.

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FIFTH AVENUE - - NEW YORK

INDIVIDUAL DRESS AND COAT SHOPS FOR JUNIOR MISSES AND GIRLS

LAIRD SCHOBBER

Formal afternoon footwear, alluringly graceful in delineation and strikingly moderné in conception.

DUNDEE, illustrated in lower panel, is an exclusive creation in a new Scotch plaid motif . . . presented in pump, strap and tie effect . . . black suede and patent leather one-tone combination, also in brown or green. A pre-eminently distinctive achievement.

TRISTAN, illustrated in the upper panel, is a fascinating shade of charming Autumn brown suede, delightfully set off by a chic reptile trim, in persuasive contrasts.

Featured by the best shops and shoe salons of leading stores.



the ultra
in fashionable
footwear



GOLFLEX



Light-weight for comfort...Dark-toned for chic
...These are the new woollen things, happily
suited to uncertain September days...Lanvin's
two-piece frock (right) uses a line of white
piqué at the neckline to accent the diagonal bar
in the so-sheer, so-smart Diora, a new Golflex
tweed. Algiers rust, cognac brown, bottle
green, navy, black...Hand-embroidered angora
outlines the neckline and suggests the very new
gauntlet cuff in the Jonetta knitted frock at the
left. Biskra brown, Malaga red, Corsair blue,
Palm green, black with white...Created and
distributed in the U. S. by Wilkin-Malito, Inc.,
500 Seventh Avenue, New York City, and in
Canada by Gould Samuel & Co., Ltd., Montreal.
Sold by all Golflex dealers \$29.50
In New York, exclusive with The Tailored Woman,
632 Fifth Avenue.



Velvet Is Very Smart

IN THE BETTER SHOPS CATERING TO A DISCRIMINATING CLIENTELE
WILL BE FOUND THIS SEMI-FORMAL GOWN WITH ITS JEWELLED
TULLE SLEEVES. INTERPRETED IN THE NEW VELVET—

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If you cannot obtain this gown at your favorite shop, kindly communicate with us.

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Walk-Over town types you must have . . . they answer all the "musts"



Pumps must be higher cut and they must not be plain. Oxfords must be lower. On all tailored town shoes the trimming must be trim and the whole effect moulded to the foot as jackets are moulded to waist and hips. The Walk-Over CHIC pump (gore fitted under the flat leather bow), the oxford and the strap, are moulded to the "musts" of the new mode. They are suede and calf of the same color. And the colors are the first for fall...black, rich dark brown and paddock green. For wear with the new sheer woolens. You must come in and try them on. Each \$10.50.



Write for a copy of our new booklet illustrating fall footwear fashions and their relation to costumes.

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THINK OF MINK...THINK OF ELEGANCE...*and, this year, think how much less the cost of finest, dark Eastern mink. Observe the wide elbows, the slender waist, the tailored lapels...just one of the new-season coats that proudly wear the Gunther label... America's symbol of integrity in furs for over a hundred years. Gunther Mink Coats... \$1500 to \$9000*

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Silk unites with Wool
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. . . the new Printed
BEAU MONDE FABRIC

What? another merger? Yes
 ... but how fascinating! ...
 alluring silk combined with
 swagger WOOL ... the graceful
 soft drape of the one coupled
 with the cozy warmth of
 the other. Consider what a
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 lustrated will make. What
 dividends it will pay for
 months to come ... on crisp
 mornings in town ... at the
 office ... on stadium
 Saturdays ... Now ... in
 smart garments or by the yard...
 at those stores where one
 goes for fashion inspiration.



Silks Beau Monde and Beau Monde Fabrics Manufactured by

MARSHALL FIELD & COMPANY, WHOLESALE . . . CHICAGO - NEW YORK-

Jay-Thorpe

FIFTY-SEVENTH STREET, WEST



Henry Waxman

You, choosing autumn clothes . .

are confronted by a new situation. The "great lady" has suddenly returned to fashion. It is a mode calling for fine fabrics, sophisticated designing . . You may be tempted to order lavishly, but this being the year it is, you will consult your clothes-budget! A point at which Jay-Thorpe proves that fine things needn't be excessive in price . . Presenting a new fall collection of models selected abroad or created by our own designers . . Conservative in price. By all means see this Jay-Thorpe expression of the new mode before your fall wardrobe is even begun!

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Introducing « MAXIMILIAN SILK »

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But during all these ages, no silk fabrics have ever been made that are as revolutionary in character and conception as the construction of Maximilian Silks. For the first time in history, Maximilian Silks are now offered to the creators and followers of fashion that really answer the purpose for which they are intended, inasmuch as Maximilian Silks are SLIP-PROOF, NEEDLE-PROOF and SHADOW-PROOF to a higher degree, owing to their ingenious construction, than ever before attained in the history of silk manufacturing.

Science and craftsmanship are combined in Maximilian Silks, consequently, they are reasonably priced and within reach of every woman wishing to be smartly gowned and thrifty.

Maximilian Silks are being used by America's foremost creators of gowns and dresses and can be procured in all the leading ready-to-wear, department and specialty stores.

MAXIMILIAN SILKS MAY BE OBTAINED AT THE SILK DEPARTMENTS OF

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P A R K T O L E X I N G T O N 4 9 T H T O 5 0 T H

O P E N I N G O C T O B E R 1

DOMINANT SHOE STYLES *for* FALL

Shoes, in the present scheme of fashion, are selected by smart wearers not as a mere accessory but as the essential note to complement the perfect costume.

The models illustrated here are to be found at exclusive shops in all the fashion centers of the country, where they are presented as the most appropriate styles for the fall and winter season.

Designed of the new and beautiful leather, Ecré* Kid, combined with suede, smooth kid or calf, they interpret subtly the restrained note of contrast, which Paris openings decreed as proper for wear with fall costumes.

Ecré Kid is developed from the finest selected kidskins, by a patented process, which creates the beautiful crushed kid effect. The colors are fast and the delicate tracery of the Ecré pattern is permanent, for it thoroughly penetrates the fibres.

As used in these well designed models, Ecré Kid is flattering to the foot and gives the effect of added slenderness.

Although but a few styles are shown here, many other charming designs are available at smartest shops in a varied selection for evening, afternoon and tailored wear in the accepted range of rich dark fall colors.



Highly effective strap, model by Hagan & Son. Crushed Ecré kid pattern, heel covering and trim, with black patent.



By Curt Wolfelt, Inc. A sophisticated pump with brown Ecré and brown patent. Perforations are underlaid with gold kid.



This classic opera pump by Patten-Delano, Inc., shows deft handling of Ecré and black patent.



One of the typically graceful models by Thomas Cost, Inc. Developed from brown of crushed Ecré with brown kid or black patent.



Slim strap on pump of crushed Ecré with black patent. A splendidly adaptable model by Premier Shoe Company.



This dignified oxford adds interest by the trim of Ecré on patent. Created by Elco Shoe Manufacturers, Inc.



Plain brown kid becomes distinctive with Ecré trim in this oxford by H. Zuckerman Shoe Manufacturing Company.



Bandings of smooth kid give an effective trim for this beautiful strap pump from Ecré. By Candore & Baker, Inc.



Goldstein Footwear, Inc., combines Ecré and plain kid in this strap model so suitable with afternoon costumes.



This Wellington Shoe Company opera pump offers pleasing contrast for simply styled costumes. Ecré and patent.



Cut-out oxford by Wolman Shoe Company. Brown Ecré, plain brown kid and old gold kid.

Ecré fits the newest of fall modes as though each were designed for the other's utmost effectiveness..... a fact made delightfully emphatic by this Laird Schober & Co. oxford of brown Ecré and brown suede

Prepared for **VOGUE** readers by
**FASHION
MERCHANDISING
BUREAU**

Byron G. Moon
DIRECTOR
40 Worth St., N. Y. C.



SO SAYS THE COVER OF SEPTEMBER 15 VOGUE
... AND EXCITING PAGES PARK BEHIND IT

Pages and pages of those hair-raising new hats—in colour. Some sketched in Paris, some in New York. All of them important.

The new furs photographed by Steichen. Need we say more?

Those new woolen dresses—scores of them. No self-respecting wardrobe will be caught without a couple of these.

“How to ruin a perfectly good dress”—a vastly amusing affair illustrated with photographs of Beatrice Lillie.

The clothes that will go to the country in the smartest tonneaux, rumble seats and planes.

And, talking of planes, one of those articles that bespeaks Autumn 1931. It's a sprightly account of the first annual sea-plane cruise of the aviation country clubs. Now

you'll know exactly what to do with your week-ends!

More jewels and accessories, also in colour. A vivid issue *this* will be.

Bread and butter, it seems, can be made quite exciting. If you don't believe us, see what Vogue has to say on the subject.

Evening clothes; Shophound on the trail of those first fall frocks; a couple of vivid articles about Paris and Newport; a couple of pages of children's clothes (of the inexpensive variety); a bevy of beds dressed in the smartest of new appointments—and if *that* isn't 35c worth, we'll close up shop.

Buy this issue, by all means. Or, better still, make it the first course in a 48-issue feast. Only \$8, and Vogue will come to you every two weeks for two solid years.

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new days . . . new dates . . . new clothes

new days . . . new dates . . . new clothes



Felt hat inspired by Alphonsine.

From Mainbocher — can-
ton crepe evening gown
with jacket trimmed with
chinchillette.

Déjà Dresses are always \$39.50. Hats are \$10.00.



Déjà

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ALICE H. MARKS, 19 East 52nd Street, is showing a new assortment of Gift Baskets & Packages containing delicious tidbits to tempt the most fastidious. Mail orders given special attention. Plaza 3-7282

CATERERS & CONFISEURS

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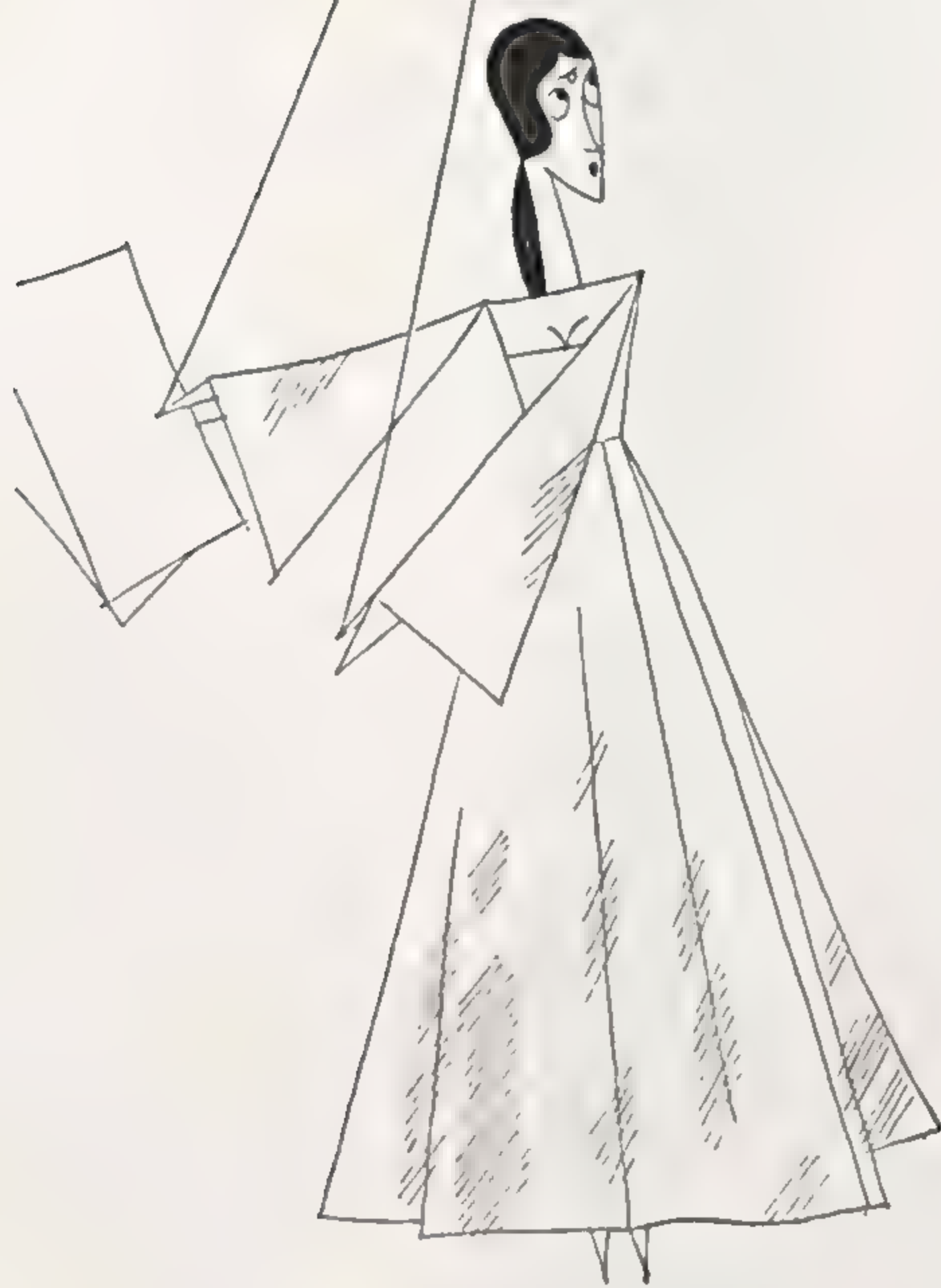
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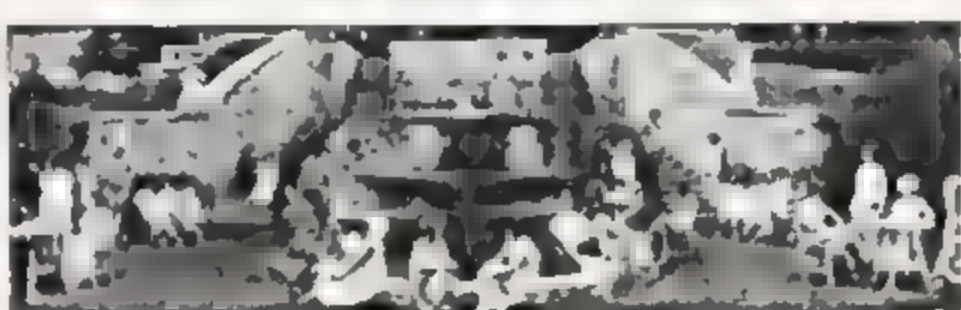
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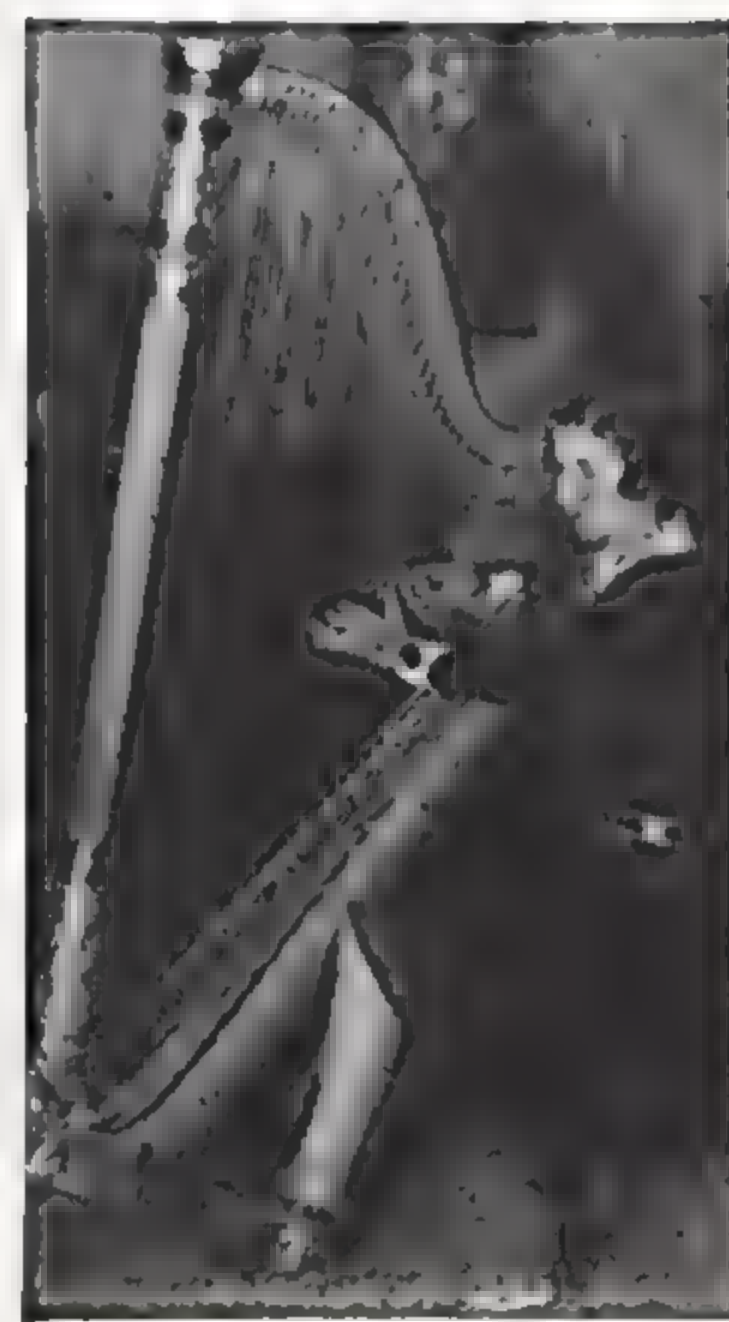
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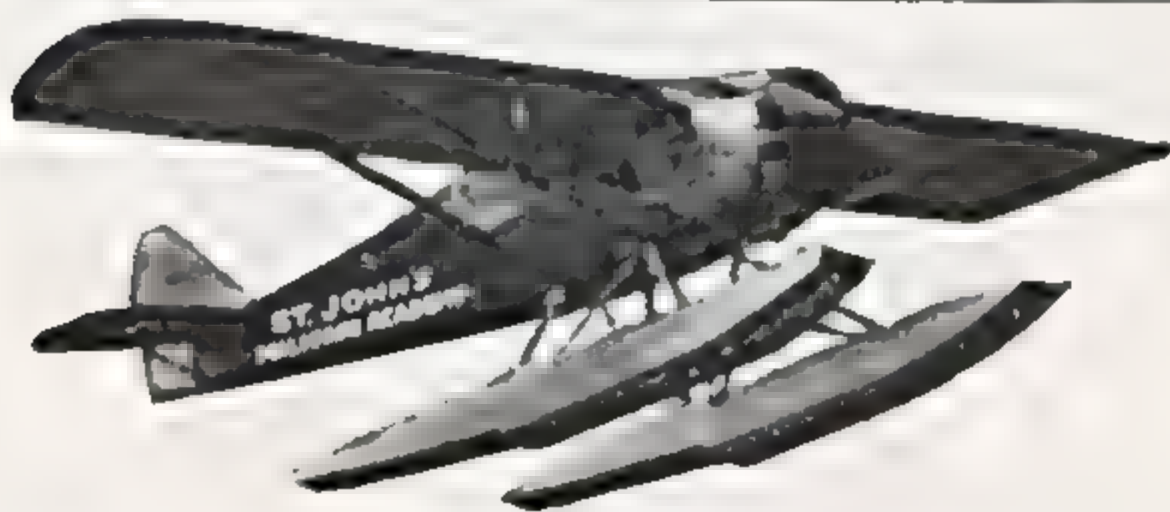
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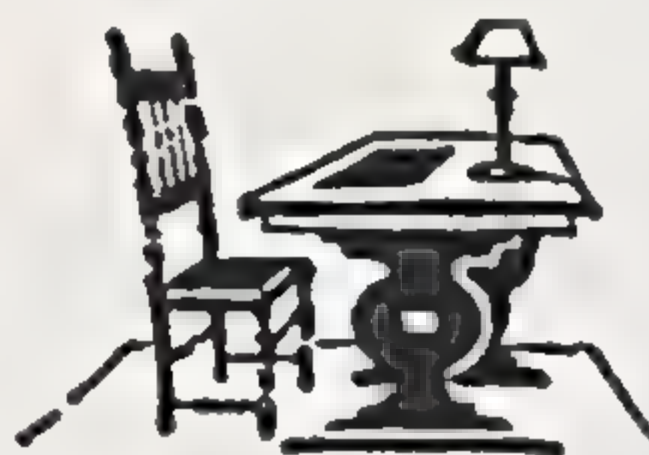
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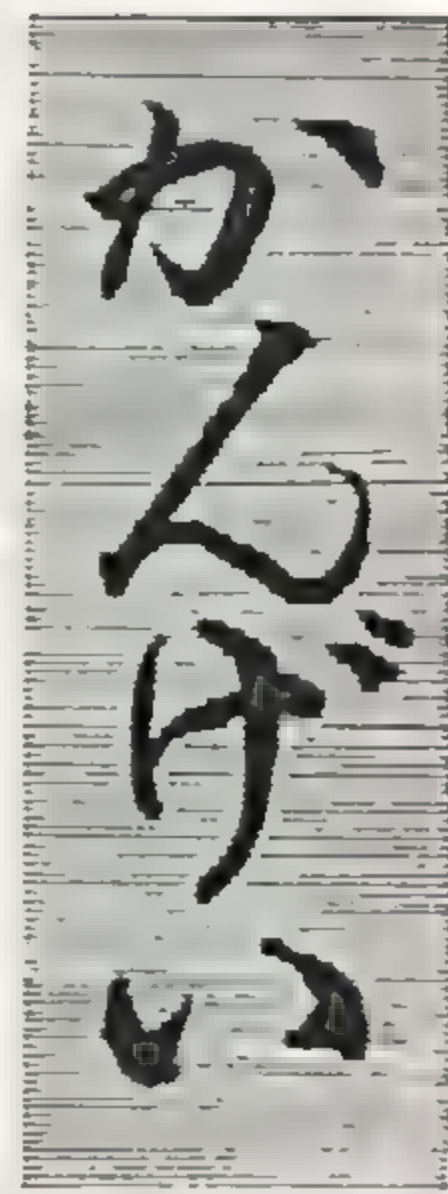
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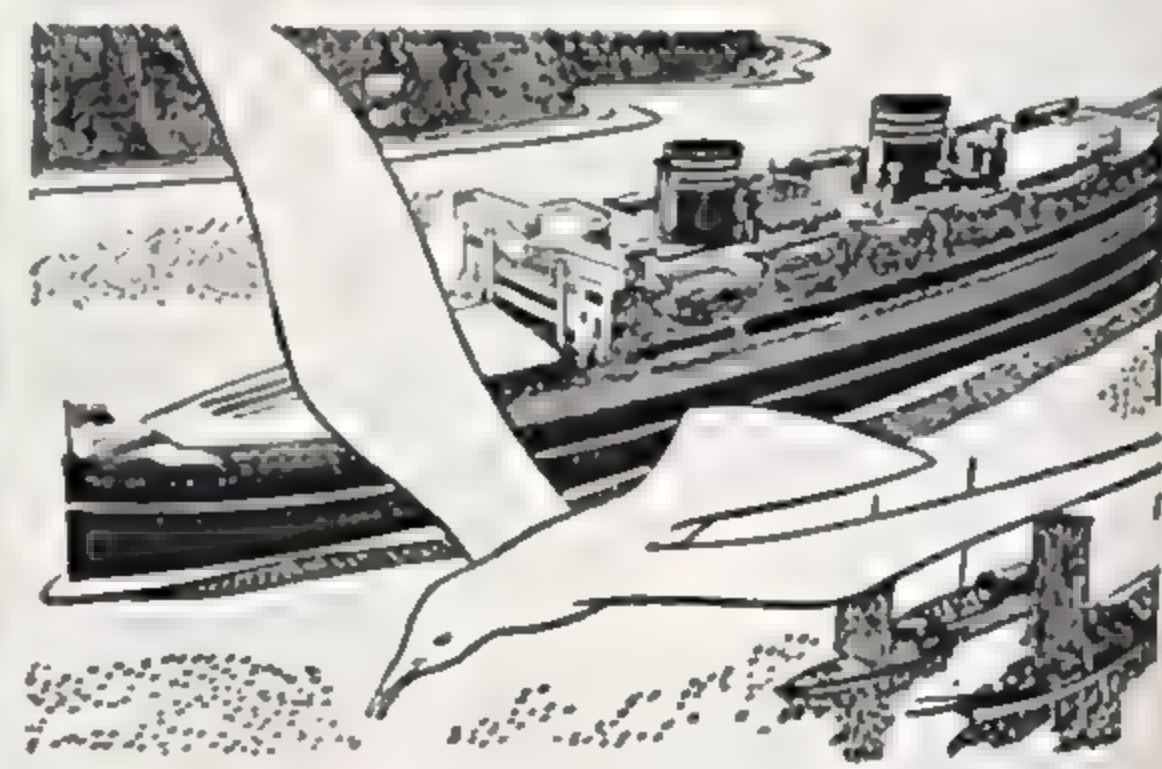
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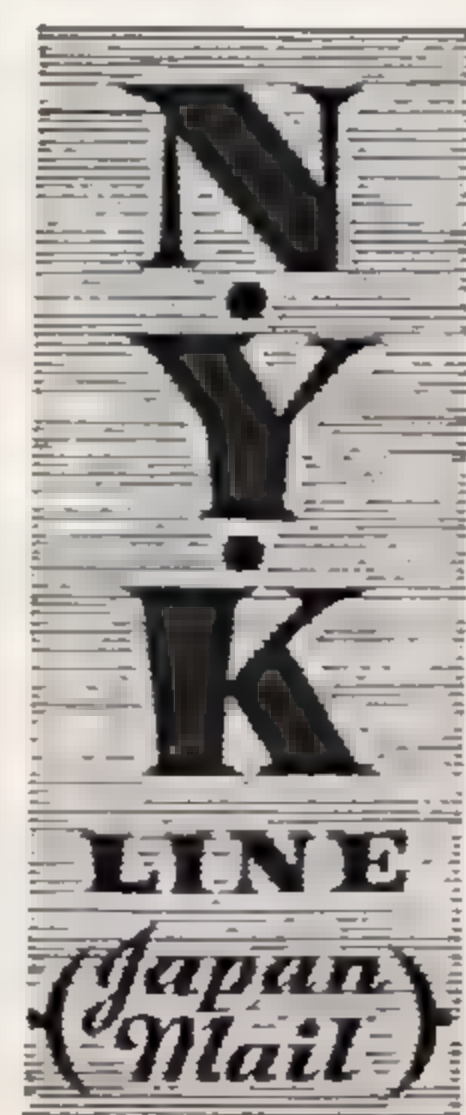
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SOCIETY

BIRTHS

NEW YORK

Loomis—On July 18, to Mr. and Mrs. Alfred F. Loomis (Priscilla Lockwood), a son.

Louderback—On July 16, to Mr. and Mrs. Darrah Louderback (Constance Clemons), a son.

McCormick—On July 18, to Mr. and Mrs. Robert E. McCormick (Helen Roberts), a son.

Satterlee—On July 16, to Mr. and Mrs. Henry Yates Satterlee (Frances Goodhue), a daughter.

DEATHS

NEW YORK

Hunt—On July 12, Richard Howland Hunt.

Nash—On July 22, Stephen Edward Nash, husband of Isabel Coghill Nash.

Thompson—On July 11, in Syracuse, George Washington Thompson, husband of Frances Preston Thompson.

Troubetzkoy—On July 14, in Paris, Princess Anna Troubetzkoy, wife of Prince Serge Gregory Troubetzkoy.

Waterbury—On July 11, James M. Waterbury.

Wilmerding—On July 23, in Paris, Louis Earle Wilmerding.

CHICAGO

Hulbert—On July 14, Milan H. Hulbert, husband of Olive Woodward Hulbert.

SAN FRANCISCO

Howard—On July 18, John Galen Howard, husband of Mary Bradbury Howard.

WASHINGTON

Henderson—On July 16, at Bar Harbor, Maine, Mary Foote Henderson, wife of the late John Brooks Henderson.

ENGAGEMENTS

NEW YORK

Bristed-Jackson—Miss Grace Bristed, daughter of Mr. Charles Astor Bristed, to Mr. Charles Douglas Jackson.

Emmet-Kinnicutt—Miss Margaret Chandler Emmet, daughter of Mr. and Mrs. C. Temple Emmet, to Mr. Francis H. Kinnicutt, son of the late Dr. and Mrs. Francis P. Kinnicutt.

Hiss-Sutro—Miss Elizabeth Lawrence Hiss, daughter of Mrs. Philip Hanson Hiss, junior, to Mr. John A. Sutro, son of Mr. and Mrs. Alfred Sutro of San Francisco, California.

Spencer-Leland—Miss Mary Barbara Spencer, daughter of Mrs. Harvey Spencer, to Mr. Dante Virgil Leland, son of the late Colonel Francis L. Leland.

BOSTON

Bent-Patterson—Miss Margaret Steven-

ENGAGEMENTS—Continued

son Bent, daughter of Mr. Newell Bent, to Mr. C. Campbell Patterson, junior, son of the late Charles C. Patterson.

Parker-Barton—Miss Sally Parker, daughter of Mr. and Mrs. George Swinnerton Parker, to Mr. Robert B. M. Barton, son of Mr. and Mrs. Randolph Barton, junior, of Baltimore, Maryland.

Rogers-Hopkins—Miss Dorothy Rogers, daughter of Mr. and Mrs. Howard L. Rogers, to Mr. Mark Hopkins, junior, son of Mrs. Stevens Heckscher, of Strafford, Pennsylvania.

CHICAGO

Wood-Fentress—Miss Frances Wood, daughter of Brigadier General and Mrs. Robert Elkington Wood, to Mr. Calvin Fentress.

CLEVELAND

Stage-Bostwick—Miss Miriam Kerruish Stage, daughter of Mr. Charles W. Stage, to Mr. Richard Howe Bostwick.

DETROIT

Norwood-Hecker—Miss Julia Fayette Norwood, daughter of Mrs. William Winter Lyon, of Nashville, Tennessee, to Mr. Frederick William Hecker, son of Mr. and Mrs. Christian Henry Hecker.

PHILADELPHIA

Cook-Zantinger—Miss Mary Amory Cook, daughter of Mrs. James Pemberton Hutchinson, to Mr. Clarence Clark Zantinger, jr., son of Mr. and Mrs. Clarence C. Zantinger.

Earp-Leeming—Miss Edith Mary Earp, daughter of Canon Ernest C. Earp and Mrs. Earp, to the Rev. Frank Clifford Leeming, son of Mrs. Joshua Leeming.

Hare-McLaughlin—Miss Katharine Sargent Hare, daughter of Mr. and Mrs. Thomas Truxtun Hare, of Radnor, to Mr. Frederic McLaughlin, second, son of Mrs. George McLaughlin, of Lake Forest, Illinois.

Musselman-Acton—Miss Mary Moon Musselman, daughter of Mr. and Mrs. Clarence A. Musselman, to Mr. Kenneth Davis Acton, son of Mr. and Mrs. Frank Miller Acton.

WEDDINGS

NEW YORK

Davis-Homans—On July 11, Dr. F. Cleveland Davis, son of Dr. and Mrs. F. C. Davis, and Miss Loraine Eleanor Homans, daughter of Mr. and Mrs. Sheppard Homans.

Fisher-Wykes—On August 7, Mr. Franklin M. Fisher and Miss Natalie Wykes, daughter of the late Henry Moore Wykes and Mrs. Wykes.

Frost-Baker—On July 22, Dr. Inglis Folger Frost, son of Mr. and Mrs. Henry W. Frost, and Miss Elizabeth Garrard Baker, daughter of Mrs. Robert R. Fauntleroy, of Chicago.

(Continued on page 106)



Hats and Accessories

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AUTUMN FABRICS AND ORIGINAL DESIGNS

Cover Design by Benito

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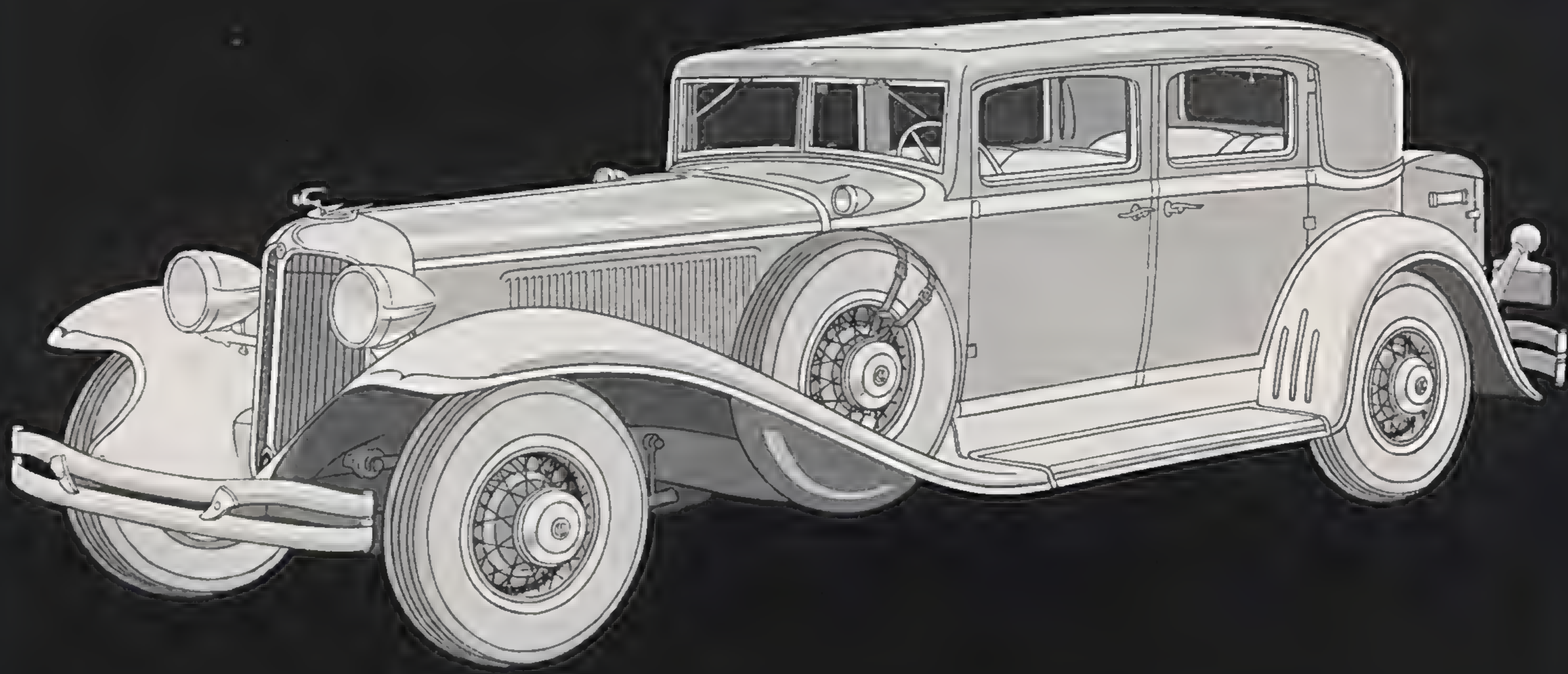
THERE ARE THREE VOGUES

AMERICAN, FRENCH, AND BRITISH

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VOGUE'S

eye view of the mode



WOOLLEN is the big word written in aurora-borealis lights on the fashion horizon. And it is a word with new meanings. Woollen, this autumn, means a meshy, porous fabric as light as a feather. You should be able to pinch your new woollen street dress between thumb and finger and feel all sorts of little nubbins and roughnesses. As for the woollens that go to make the new, waisty, big-sleeved coats, there will be the velvety family, smooth and suave as velours, and the bouclé family, characterized by loops and roughness.

Velvet is the next sky-high word flashed forth in the fashion fire-works. The stiff Lyons velvets, elegant in plum and wine and bottle-green, the dull-surfaced transparent velvets, all the velvets, in their stained-glass colours, bear a definite relation to the new and formal afternoon mode. Dressing in velvet, carrying a muff, and wearing a plume in your bonnet will be resurrected, with a difference, from antique romances.

The word Satin flashes next. There will be dull satins and satins that shine like a bit of mica. There will be silks, too, some with the crinkly surface of seersucker, again calling for a thumb and finger to explore their new characteristics. And many fabric names out of old novels by Maria Edgeworth will be heard; ottoman silk, cashmere, serge, rep, and broadcloth, which used to be called "lady's cloth."

The mode is full of charming notes which have been in the air all summer, but now have strung themselves together into a definite tune. The new little hats started it all. Now, the rest of the mode has made a great leap and has caught up to these new little hats.

Where are the new fashions heading? Where is the line between looking romantic and merely theatrical? In other words, how many ostrich plumes?

What is the one kind of garment that you can not under any circumstances do without, without which you will be stripped of chic? (Look on page 40.)

Who went to the famous farm party when they draped a villa in the Bois with red, white, and blue satin and came as nineteenth-century rustics? (Page 44.)

How can you achieve Madrilène, crayfish soup, Bortsch, and other hitherto purely restaurant creations in your own kitchen, with your own cook? (Page 66.)

What are these mirrored mantelpieces that act like cocktails in old houses and yet go very well with inherited mahogany? (Look on pages 64 and 65.)



HOYNINGEN-MUENÉ, PARIS

The Marquise de Polignac

The Marquise de Polignac is among the internationally known women whose taste have great influence in the world of fashion. Here, she is wearing one of the little hats that have revolutionized the mode, and wearing it with the tilt and spirit typical of this autumn. The hat is from Marie Belair and the smart ensemble from Lanvin

YOU CAN GO WRONG



WE HAVE thrown away our berets without a murmur and snipped off our back curls sans qualm. We have tipped our little straw potato chips over our left eyes and enjoyed it, but now we ask ourselves a little grimly, "Where are we going?" What about these rumours that the Sunday supplements mutter and the coiffeur drops in our ears when he gets our heads at his mercy in the bowl. Are we really going to sweep about in velvet and ostrich plumes like the Lady Clara Vere de Vere or the supes in the second act of the opera "Martha"? Do we have to set off our profiles when our front faces are nicer, and change features boned to be modern into pseudo-Empress Eugénies, or bleach out our precious sunburns so that we can have swan necks for these rumoured tulle-edged décolletés? When the lady in the women's or misses' department swims forward with a little eighteenth-century hunting model and says "You can't go wrong in this, dearie," we are not quite convinced. We have a horrible suspicion, squinting at those ostrich plumes, that we can.

Here, therefore, Vogue presents a list of the chief dangers of the season and of the little fashions that it considers, so to speak, sure bets.

Danger A, and a tempting one, is that of going too picturesque, too whoopsy-doopsy, too 1860, 1880, 1900. Don't think for a moment that the designers have been sitting around the Louvre all summer copying the Winterhalter. Try ordering one of these new little hats or dresses from a theatrical costumer, and you will discover the difference between a period copy and one of the new creations. Leg-o-mutton sleeves 1890 and leg-o-mutton sleeves 1931 are two very different things. And the moral of this is that nothing is really smart to-day unless it has some little modern quirk that takes it definitely out of the fancy-dress class.

Danger B is that of buying the too popular models because they are cheap and therefore losing that most precious quality—your individuality. These new clothes must not submerge your own personality. It is you that count first and then the sleeve, the scarf, the muff, the tilted bonnet—not the sleeve, the scarf, the muff, the Chanel, Vionnet, Patou, Lelong, and then you. Tip-tilted hats, leg-o-mutton sleeves, ruffles, ostrich plumes are going to be repro-

duced by the million. Any one can have them. Glance, therefore, casually over the inexpensive counters and see what is doing there, before you buy your forty-dollar hat.

Danger C is that of holding back timidly on the threshold of the new mode, of playing too safe and therefore missing the fun of being in the vanguard of a fashion revolution. A hearty disgust of last winter's clothes is a good sign. The duller they look to you, the smarter you will probably be. For these little hats have upset all the old traditions and set the fashions in a mad chase to live up to them. The old tradition of being beautifully gowned is coming back with all its aristocratic associations. Ball gowns are going to be ball gowns again and come home in mammoth boxes with mountains of exciting tissue-paper, instead of in a paper bag. Materials are going to be noticed and fingered, and, at the end of the winter, débutantes are going to have beautiful velvets, failles, and taffetas to remember their first season by. The old sport of burrowing in store basements has been relegated to those who do it for the sake of necessity, and women who have been looking for a year like a dollar eighty-nine cents are suddenly paying attention to quality. Fashion has turned back to an Anna Karenina type of elegance.

The safe bets, we opine, if you want something to put on your back right away, are—first, a wool dress; second, a wool suit; and, third, a three-quarters length double-breasted redingote. The wool dresses and wool suits give very much the same effect. The suits are often belted, and sometimes the short jackets are trimmed with flat little metal buttons. The dresses are of thin, nubbly woollen in bright green, claret-red, mulberry, black, or brown, or else of chaste serges on the order of those delightful street dresses that Lucile used to make before the War, with little cloth-covered buttons and fine lingerie collars of embroidery and lace, with Irish and Cluny to the fore. If these dresses are trimmed with satin or velvet, and if the sleeves are distinctly big at the top and tight at the wrist, emphasizing the slenderness of the waist, well and good, and if the skirts are longer than they were all through the summer, well and better.

And now, before getting on, a word in favour of little fur capes to wear with wool dresses like these. They have the same nip and the same esprit as the new hats, and they give the proper top-heavy silhouette. Sable or kolinsky, if you can have it; otherwise, mink, otter, or the newly fashion-

The little sketches at the top of the page point to some of the ways that fashion is going. There are the ruffles that will enliven our evening frocks; the tiny felt hat and cinched-in waist and longer skirt; the fitted jacket; the leg-o-mutton sleeves of another generation. They're chic when they have a 1931 flavour—but how wrong when they haven't!



J. SUZANNE TALBOT—SAKS-FIFTH AVENUE

HOYNINGEN-HUENÉ, PARIS



REBOUX—BENDEL

- The brim of "Insolent" takes the all-important dip. The eggshell felt matches the Vionnet coat; posed by Lee Miller
- An enchanting East Lynne air is given to "Lamballe" (left) by the ostrich feathers that swirl round the tiny crown and is echoed by the quaint little feather boa

able seal are the best furs for the purpose. In separate furs, like sables, mink, and fisher, heads can bite heads and the presence of tails is advisable. The smartest little fur scarf for a débutante who goes to lunches and teas in black velvet is an old-fashioned tippet of ermine with a fringe of black tails bobbing at each end.

The new thing about the redingotes is their length. For an addition to the long, double-breasted, fitted coat with revers that we loved so last year, a new three-quarters redingote has appeared on the horizon, and it is extremely smart with the little dipped hat and the longer skirt. The revers should be big and the buttons bold.

Fur coats and formal afternoon coats, contrary to expectations, are not fitted at all. There is none of that flare to the skirt, this year. The smartest formal coat to buy is straight, with big dolman sleeves and therefore a definite feeling of bulk at the top. There are any number of little short fur jackets in the shops, and they, too, are good buys—especially if you are a young thing and given to wearing bright wool skirts with them. Black or natural seal, dyed mole, or mink is the most popular, and most of them are cut very short, so that they are practically boleros, and have childish round collars, deliberately demure, again due to the ingenuous influence of the hats.

The most conspicuous change in fashion that the hat has brought about is in the late afternoon dresses. It looks very much as if it were going to be a barren winter for the lady who can't say, at one time or another, "my black velvet." These afternoon dresses sweep to the ankles, and they are worn with romantic hats, sandal shoes, very much cut out, and very sheer dark stockings.

The popularity of black velvet sweeps right along into the evening. In fact, all the stiff materials are going to be smart—materials like taffeta and faille silk—and the line to look out for is a moulded dress with ruffles superimposed, giving fulness below the hips and knees, a swirling 1904 line in the spirit of Boldini. These ruffles will not be lost beneath the evening coat, for the newest wraps are knee length, often of velvet with collars of ermine.

Small hands are a sure bet. Any nice gloves that make the wrist look very slim are excellent, and much smarter than the big loose gauntlets that the summer brought forth. A one-button glove ending just at the wrist-bone is smart by day, or little short flared gauntlets. The very short evening gloves are the thing for the débutante. And with these ruffled spreading skirts, and the general spirit of the mode, glacé kid begins to look smart once more. Even the long white kid glove shows signs of (Continued on page 104)



HATTIE CARNEGIE

STEICHEN

A microscopic jacket of multicoloured lamé that is just one mass of brilliant colours—like a stained-glass window—, shimmering over a frock of ice-green satin. The jacket is short sleeved and buttons snugly or hangs open gracefully

Enter Lamé and Tallulah Bankhead



STEICHEN

BENDEL • JAY-THORPE

Velvet for evening wraps

Be the wrap short or long, what you wear over your evening dresses this winter must have an air of romance. The wrap at the left is as short as a cavalier's coat, balloon-sleeved, of wine-red velvet and fur-trimmed. The other, of transparent green velvet, is long and ermine-collared

Black and white are still chic

Mrs. Pillot Stuyvesant shows what a power black-and-white still is these nights. The white taffeta bodice, cut square at the neck, ends abruptly at a tiny waist, above the black velvet skirt with its bustle-effect, suggesting 1880; from Best; jewels from Black, Starr, and Frost-Gorham



BEST

STEIGEN



Four pages of clothes about town

Back from the country—impatient to get into some of the new autumn clothes—you couldn't make a better start than with this outfit—a mole fur jacket and a green wool dress with a yellow yoke—a nice colour scheme not every one will think of

Or you could break away to a glorious start with this brown wool suit. What looks like a blouse and skirt is a dress with a pink wool top and Persian lamb at the intersection. The jacket, too, has Persian lamb trimming

This is a new recruit to the contrasting jacket and skirt idea—a diagonal wool jacket and a plain wool skirt. Beige and brown at the top, plain brown below. That's beaver—a hit of the season—on the smart collar and cuffs



BRUCK WEISS • TAILORED WOMAN

JAY-THORPE • BERGDORF GOODMAN

Start the season with a dull black silk dress, and you'll be anything but dull. And if it is as thin as this new Chanel crinkled crêpe silk, you can put it on Labor Day. The belt in bright green and beige makes a subtle contrast

You can take your wool and satin straight this autumn—or in a mixture such as this—a green wool dress with doses of dark brown luminous satin for the collar and sash. These two colours are nothing short of ravishing together

A pleasant hangover from the summer is this large splash of white on a black wool dress. It is of loose white jersey, ties quite high at the neck, and falls in large scarf ends. The skirt of the dress has a very restrained flare

The old reliable tunic—remember how it made you look slim and tall?—is bobbing into existence again. Slightly-shorter-than-three-quarters-length is the smartest length. Here is a very new one—of diagonal brown-and-beige woollen



BEST • BERGDORF GOODMAN • SAKS-FIFTH AVENUE • HOLLANDER

There's no sign of a divorce in sight for black and white. Here they are together again in a black wool dress with a white silk vest that would be perfect to leap into on a cool September morn. The buttons fasten to a leather belt

It is of soft white caracal fur—this little jacket that is handled as though it were wool. It is worn with a black wool skirt and a white satin blouse that knots like a cravat at the neck. Very, very nice to begin the autumn season

Enter September with a sleek black satin suit in your wardrobe, and you won't regret it. This has an alluring sophistication, cleverly offset by a white satin blouse with a childish neckline. Persian lamb fur trims it

If you have not already heard about all the bulkiness above the waist, it is time that you should. This two-piece dress illustrates how charming this bulk can be. It is of black wool, with a gilet of Bianchini's white silk piqué



JONAS • BONWIT TELLER • GERVAIS



Good starts for September wardrobes

Leg o' mutton sleeves? Not quite, but not far from them. Large around the top, snug around the wrist—these are very new. The dress is of bright red wool, trimmed with a collar of black caracal fur and a belt of black leather

Beige satin and black wool—a combination beyond compare for autumn. The lines are noticeably redingote, and the neck-line of the beige satin section ties and falls in long ends. Practically any one could wear this attractive dress

The furore for lacy, meshy wool that Schiaparelli started is here again. In this dress, it is handled with special success—as a yoke topping a dusty-black wool dress. A short jacket trimmed with Persian lamb fur completes the suit



HOYNINGEN-HUENÉ

Madame Muñoz

This lovely photograph of Madame Muñoz shows her in the costume she wore at the fête champêtre, which Elsa Maxwell gave in the garden of Baron de Gunzburg's house, in the Bois. Madame Muñoz, with Miss Felicia Fiske, and Mrs. Leo d'Erlanger, took part in one of the most beautiful entrées, appearing in a gaily painted Sicilian cart drawn by a small donkey and piled high with field flowers and marguerites

PARIS AND PARTIES

As Seen By Him

THE words "Paris" and "parties" are synonymous. When spring comes, Paris is incorrigible. As with the débutante in her first season, all is well lost for gaiety, despite the newspaper head-lines on world depression and social unrest. Even in the times of the *Terreur*, Paris danced in the boulevards, and, again, in '71, after the siege of the preceding winter, she became overnight the gay, frivolous woman of Europe she was born to be.

And so, regardless of the fact that "nobody planned any parties," that "one was not in the party mood," and that "parties were bores," Paris has just had one of the most brilliant seasons since before the War. And, indeed, how could Paris be expected to resist the temptation that comes to it each spring—the temptation offered by city streets shaded by trees, gardens in profusion behind vine-covered walls, and a wood (not a park) within walking distance of the very heart of the city—all giving this great city the air of a picnic ground.

It is the habit of my generation to talk of past things and of memories dating before the War—of elegance said to be long past, and of extravagances that would not be "good form"—if, indeed, any one could afford them. But, so far as Paris is concerned, elegance has not really disappeared, nor is extravagance a thing of memory. Here, there will always be elegance, so long as Paris is Paris.

At the very beginning of the season, the Mendls gave a musical party that was so distinguished for its elegance that, in the succeeding days, people described it as *avant-guerre*. The chief entertainment was the début of a new singer, Miss Elora Wood, a find of the late Madame Melba, and the playing of Jacques Février, the brilliant young French pianist, who is a favourite in Paris society.

In these days of backgammon and cocktail parties, one would not think that a musical party would "go" with the very smart young people. With the older ones, yes, because they were brought up on musical parties and know how to behave when placed on rows of gold chairs. But here, the young people behaved as well as the others, and, incidentally, enjoyed themselves immensely without blowing clouds of smoke at the singers, dropping cigarettes to burn holes in the parquet, or talking during the music. Doubtless, the "elegant" party is now impossible anywhere but in Paris, but here, it is still in the "tradition" to be on one's best behaviour when the occasion demands, and no season is complete if one does not pass a few evenings in the pompous manner, just to vary the diet.

This year, I dined with the Marquise de Jaucourt, who has a house with an impressive entrance, twenty-foot

ceilings, furniture stiffly arranged, but magnificent and in beautiful taste, and footmen with mustard coloured velvet breeches. In such a house, in France, the table is not covered with flowers, but garnished with wonderful Sèvres dishes and only a discreet bouquet of roses in the centre. (In England it would be a display of wonderful silver—Georgian or Elizabethan.) Cigarettes are not passed until after the port, and a lady goes in to dinner on a man's arm.

This atmosphere is found also at the garden parties at the British Embassy, where several hundred important members of Paris society, both French and international, put in an appearance as a matter of course, the men in topers and the women dressed as they would be for the Royal enclosure at Ascot or for a garden party at Buckingham Palace. The garden party of the Maharaja of Kapurthala is another occasion for which chic Paris turns out *en masse*. It takes place in the lovely gardens of his house in the Bois and is a splendid sight because of the many Indian servants in native dress. Entering through the house, one crosses the terrace and descends to the garden, walking on a red carpet and running the gauntlet of all eyes, along with well-known politicians, artists, people of the theatre, and the fashionable celebrities of every type. For those watching, it is as good as a fashion show, and it is immensely interesting to any one who knows Paris well.



MISS MAXWELL, AS A FARMER'S BOY, LED THE FÊTE



O'DOYÉ, PARIS

Elegance of this sort, in Paris, is never a public show, as it is in England. The Opéra, for instance, is not the splendid sight it is in London, not even on a night when Melchior and Leider are singing "Tristan and Isolde" before the smartest of smart Paris audiences. For, alas, it is the fate of society, in every country that turns republican, to shun any open evidence of show or splendour. But in private houses in Paris, much of the tradition of the *ancien régime* still goes on, and there is far more elegance, oddly enough, to be found in the capital of the French Republic than in countries still under royal rule. And, what is more, an elegance combined with gaiety.

The now famous *fête champêtre*, which Elsa Maxwell gave at the Baron de Gunzburg's house in the Bois, will go down in the annals of modern society as the most noteworthy entertainment of our generation—and the most beautiful. The older people who were there, and who remembered the days when Boni de Castellane gave his *fêtes*, likened it to one of them and agreed that it equalled his greatest efforts.

The Baron de Gunzburg's house is a tiny pavilion with a huge garden in the centre of the Bois, and he loaned this to Miss Maxwell to do with as she liked for her annual June party. As she always sees things in a big way, she began by summoning to her aid some of the modern young geniuses—Christian Bérard, Nicky de Molas, Jean-Michel Frank, and Kochno—whose talents, fired by her imagina-

A house, decorated outside instead of inside! Baron de Gunzburg's house in the Bois (shown above) was decorated for the fête by Christian Bérard. The walls were covered with blue satin, and red and white satin trimmed balcony and façade

Nowhere but in Paris would a party have one lovely scene after another—like this with three Paris beauties dressed as peasants and seated in a Sicilian cart overflowing with flowers. They are Madame Muñoz, Miss Fiske, and Mrs. Leo d'Erlanger

tion, produced an almost unbelievably beautiful setting. The little pavilion, which became the back-drop for a stage facing the garden, was entirely covered with blue satin, the windows draped with white satin, the balconies with red satin and gold fringe, and the façade adorned with white plaster busts. Scattered about the grounds were huge haystacks utilized as champagne bars and supper pavilions; a tiny thatched-roof farm-house was erected for the use of the servants; a swing cushioned with satin and decorated with bows of blue velvet ribbon was hung from two tall trees.

There were huge artificial mounds of fruit; farm animals made of *papier-mâché*; and giant paper flowers all over the trees and shrubbery. Under the most modern indirect lighting, the scene became a theatrical unreality of surpassing beauty and an unequalled setting for the actors who appeared on the scene in carefully arranged *entrées* of breath-taking variety.

These *entrées* started off with Lifar, the Russian ballet dancer, appearing out of the darkness, naked except for a short brown tunic, wildly riding a white horse. This fantastic apparition was followed by *entrées* of people with animals and carts, who circled the driveway of the garden. Each of these scenes had been worked up with the greatest care and effort, and, with the illuminated garden as a background, was more impressive than anything ever seen on the stage.

It was difficult to say which was the best *entrée*, but among those I remember most clearly was Cole Porter's. He managed, somehow, to produce an eighteenth-century market-gardener's cart, piled high with bouquets of vegetables tied with ribbons, on the top of which he sat, with Mrs. Porter on one side and Princesse Ilyinsky on the other, both dressed as peasant women. (Continued on page 102)





Here is the market gardener's entrée at the fête champêtre. Seated on the cart is Mr. Cole Porter, with the Princesse Ilyinsky and Mrs. Porter. Mr. Billy Reardon, the Duc de la Verdura, the Marquis Salina Amorini, and Mr. Howard Sturges are dressed as peasants

In one of the entrées of Miss Maxwell's effective fête, Mrs. Jay O'Brien, Lady Abdy, and the Baron Robert de Rothschild milked a painted papier-mâché cow whose head disappeared into a haystack. They are shown, right, dressed in picturesque costumes



PAUL O'DOYE, PARIS

The photograph at the left shows still another of the entrées at Miss Maxwell's party. The participants are, from left to right, Mrs. Boissevain, Mr. Chatau, Monsieur Rolo, the Marquise de Jaucourt, and Comte Otoné, all wearing costumes of the eighteenth century. The ladies are riding donkeys, which are scarcely visible under their wide skirts. Like the other scenes, this one was illuminated with modern indirect lighting

WOOLLENS

Paris sets its palette for autumn

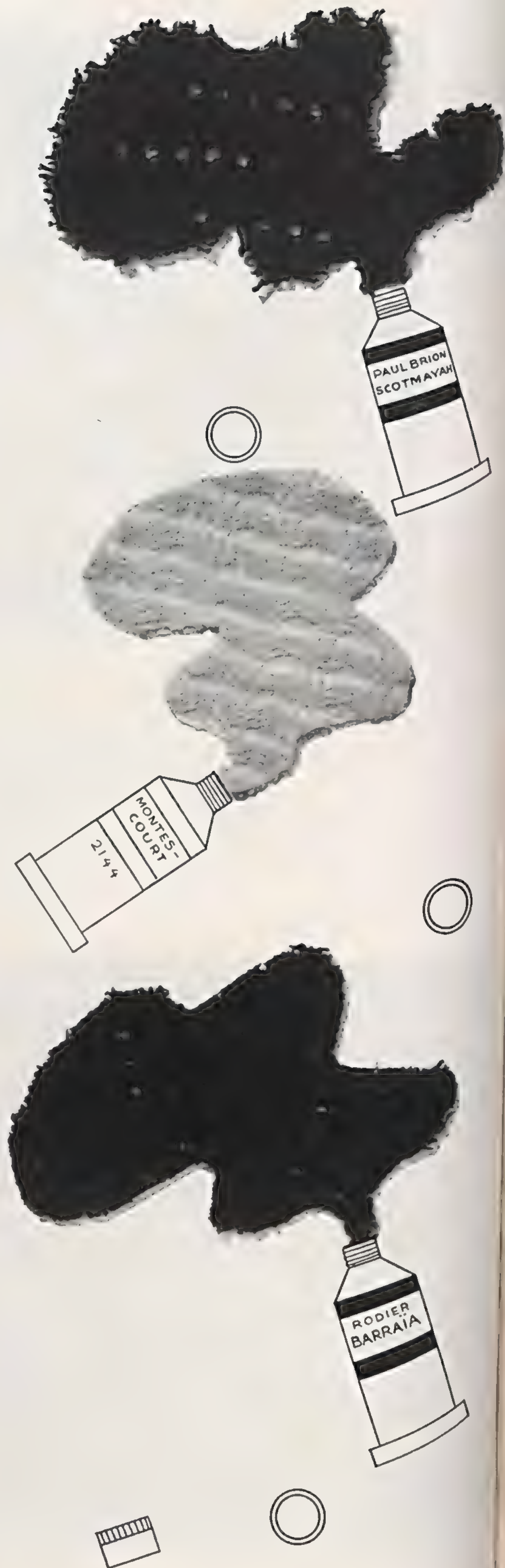
THE new woollens are felt, rather than seen. Let our new winter clothes be as trim and straightforward and superior to details as they will, we are going to get tremendous pleasure and interest out of the stuffs of which they are made. The very feel of the new woollens makes your fingers tingle with excitement, and they have the invigorating colours of frosted autumn fruits. With fabrics like these to work on, a dress can be reduced to its essential purity of line.

Outdoor woollens, for your town and country suits and coats, have a hardy, sturdy, primitive look. They are not, as it happens, primitive in the least, but they have something of the aristocratic quality that you find in an Arab's camel's-hair cloak or in the white woollen capes that Greek shepherds wear. These woollens are coarse, they are spongy, they are rough; but the beauty, the endearing feature of them is that they are never stiff. Sometimes, you get an uneven surface, as though a few stray or uncombed ends had slipped in, but an even, granulated surface is the best. Sometimes, you get this surface through a knobby weave; sometimes through flat *bouclés*, or curls; sometimes, through a combination of fine and heavy threads. A diagonal weave, often combined with a ribbed effect, is repeated over and over again.

The colours of these rough, outdoor woollens are a merciful antidote to the orgy of flagrant reds and greens we have just come through. They are deep, rich, subdued, classic shades. Four of them are outstanding, and the amazing thing is that these four colours are all of the same value or intensity, that they are repeated in practically every weave, and repeated in every important fabric house. You get variations—undertones and overtones—, of course, but they all resolve to the four basic shades in the end. These four colours are: green—a deep, fresh, strong, solid shade, the colour of evergreen; red—a warm, classic red, suggesting a ripe red plum; brown—a russet, autumn-leaf brown, with a strong dash of red; and blue—a dark, rich navy-blue, like deep blue grapes. In addition to these four equal-value shades, there is rosy-beige—terribly smart, alone or combined, for outdoor clothes.

Often, these colours have a filmy, frosty look. This is due to a new silk mixture in the weave—not to be confused with the silk-and-wool mixtures that we know. The silk worms in Canton are now brought up on a new régime, with the result that the silk threads are as fine as cobwebs. They can be combined with wool to cast over the surface an entrancing filmy cloud, yet remain actually invisible to the eye, imperceptible to the touch.

Obvious colour mixtures, of course, have gone out. When you are dealing with colour combinations in large quantities, you can't bother with the complication of a dazzling mixed tweed. It was plain colour surfaces, (Continued on page 100)



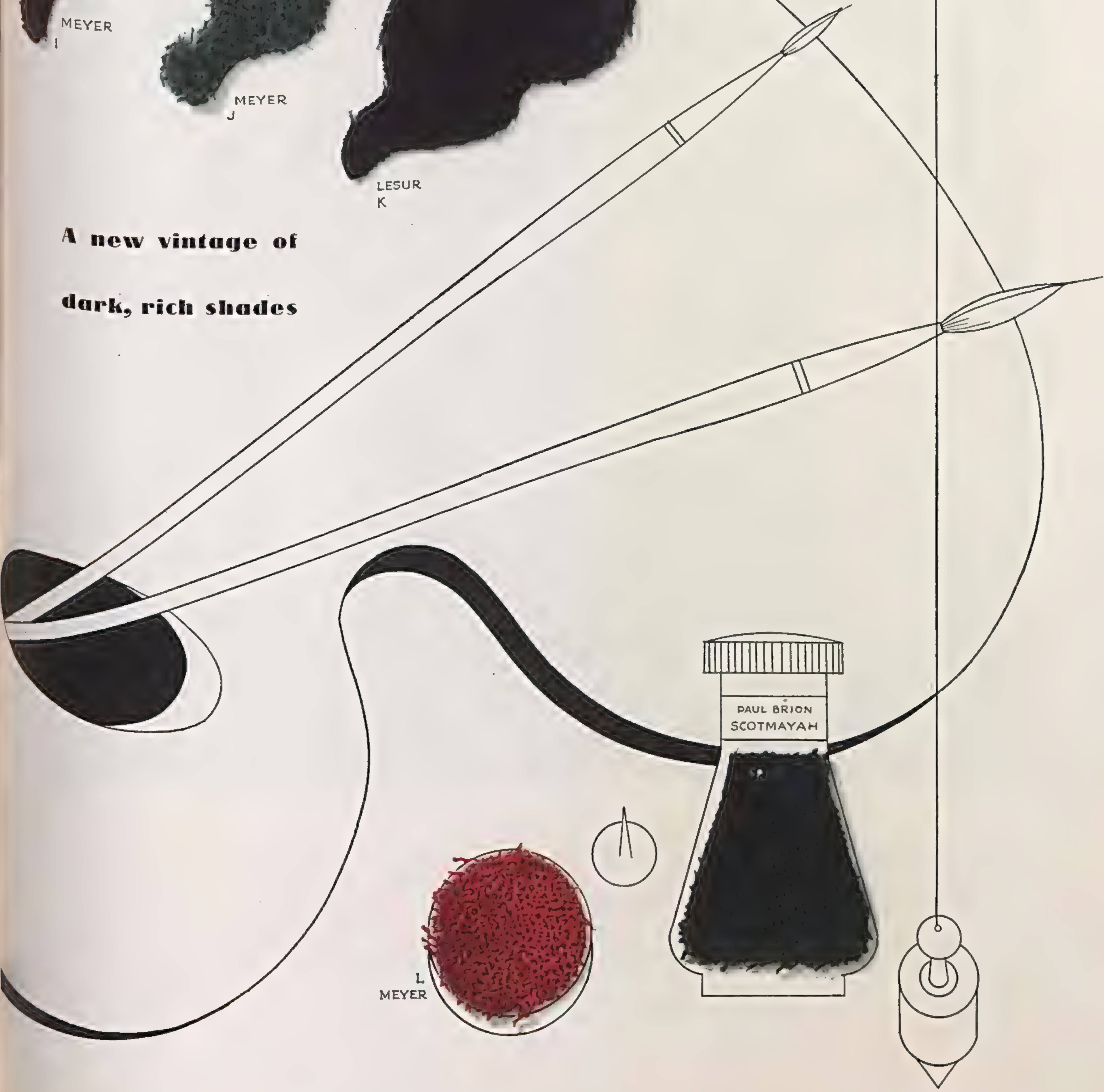


- (Opposite page) "Scotmayah Ajouré" is a drawn-thread wool—a very smart weave; James McCutcheon
- "2144" is a drawn-thread jersey in smart egg-shell
- "Barraia" is a leader of the drawn-thread weaves, smartest in dull, dusty black or in white; from Altman
- (This page) "Bacrêpy," granulated; McCutcheon
- "Baburrah" combines a fine red thread with a heavier blue one, in monotone effect; from Altman
- "Raipella" has a flat, embroidered pattern, like a wool brocade, and is smart for town; McCutcheon
- "Barézyl" is a loosely woven Rodier woollen designed to take the place of tweed. It is from Altman
- "Barraia", with a drawn-thread weave; McCutcheon
- "Banachy" is one of the best of the irregular, granulated weaves, marvellous in earth-brown; Altman
- Montescourt alternates fine and heavy threads in a granulated woollen in grège—a successor to beige
- "2115" is a sports jersey from Les Tissages de Montescourt, with slightly raised stripes in the weave





**A new vintage of
dark, rich shades**





BENDEL • SADA SACKS • GUNTHER

Black and green are winter allies

Sleeves have a new flare for width at the elbows, while waist-lines are growing more diminutive. This coat is of Forstmann's new "Chellita cloth," trimmed with a huge collar of black galiak or Persian lamb. It's worn with a black crêpe dress

A jacket that contrasts sharply with its skirt will be the scheme of many a smart winter suit. Here is more green "Chellita," used with black wool and trimmed again with black galiak—for fur is an almost inevitable part of winter chic, this year

This coat is all wrapped up in itself, but it gives the appearance of being straight. It's made of dark brown imported woollen, and its nice, warm collar and big cuffs are of natural brown caracal—one of the aristocrats among the trimming furs of the season



RUSSEK'S • BENDEL • BERGDORF GOODMAN

There is small waist in new coats

A light-coloured coat over a dark-toned dress is the smart new notion. Beige "Chella," a Forstmann woollen, is used for this one and trimmed with sealskin in deep brown to match the satin dress with which it is worn. The tied collar is very flattering

Width above the waist is the most important feature of the new coats. On this coat of deep orange Linton tweed, the width is obtained by a huge collar of red fox that crosses, tucks under the belt, and hangs down the back in a chic, careless manner

Another light-top-and-dark-skirt—a theme that runs on as smartly as ever—, tied together by flat applications of brown galiak that trim the jacket-blouse of "Chellita." The skirt is of soft woollen, and the whole effect of the model is newly trim



Day silks

MADE in AMERICA

Day silks

STEHLI—Printed satin (opposite page), in dark brown and white, second only to plain satin; Lord and Taylor ONONDAGA—Canton crêpe in yellowish-red—the smartest of day silks, rough surfaced; Lord and Taylor ROESSEL—Maximilian beige crêpe, a fine-textured silk that is neither a Canton nor a flat crêpe; Altman ROSSMAN—Façonné Du Pont spun rayon fabric in brown, with a small, trim, tailored pattern; McCutcheon CELANESE—"Crêpe Ondese," a rough-textured silk in a subtle shade of rust colour. It is from Bloomingdale's

Evening silks

CHENEY—Metal lamé (below) in three colours and rather small design, for evening or afternoon; Lord and Taylor SHELTON LOOMS—"Vel Cord," a finely ribbed black velvet, for formal suits or evening; Bloomingdale's SKINNER—Triple georgette crêpe, in lime-yellow, a familiar fabric that continues to be smart; Wanamaker CHENEY—"Mirrokrêpe" satin in Patou beige, that most exciting new colour of the season; from Lord and Taylor MALLINSON—The popular georgette crêpe, in an important red for evening wear. It is from Macy's



Evening silks

Wools are granular and meshy



1931 IN THE WEAVE

Wool and silks of native descent

THE wools and silks reeling off the looms in this, our native land, are something to be excited about. And it is texture—more than anything else—that is causing the stir. At a distance, you see merely bolt after bolt of monotone fabric. But come up closer, run your fingers over the surfaces. There's where the drama is. Monotone they may be, yet anything but monotonous.

Here's one with a pebbly, granulated look; another with bouclé-like loops, a third with the rough and irregular touch of twisted threads; a strong majority with a diagonal weave; several with ribbed effects; and—the sensation of the season—the group with an open drawn-thread effect. These last are opening up countless new possibilities, since dresses made of them will be cool enough for the warmest apartment. The increasing vogue of granulated and meshy surfaces doesn't mean that even, smooth fabrics are out. There's a distinct trend towards the materials of our grandmothers' days; broadcloth, serge, wool duvetine, cheviot fit in beautifully with the formal mode and trim, fitted line.

But to get away from generalities and down to the first wool you will buy—the wool for an autumn dress—you will have four or five distinct choices. Very chic are the fine, firm, worsted fabrics reminiscent of the days of serges and reps, like Forstmann's "Dorotheen." This is the type of wool that adapts itself to the new silhouette and has great elegance combined with satin. Secondly, there are the mesh-like drawn-thread wools, made by Bochmann, Walther, and American Woolen. These sheer woollens are transparent, but not so much so that you need wear a special slip underneath. They are the most feminine version of wool ever thought up and will be used for entire dresses or merely for yokes. Not to be overlooked are the finely granulated wools that belong to the wool crêpe family. Forstmann's "Chellita"—the red one on the opposite page is it—is a bright and shining example. In this same category are the monotone diagonal fabrics that are shown

by Botany, Roubaix, and Juilliard. The new Fieldridge printed woollens are an interesting novelty which will be popular. If you are willing to wear a heavier wool than any of these, broadcloth is very smart. These fabrics belong to this era of pulled-in waists and full sleeves.

The colour of a wool dress? That is determined by your coat. The bright coat with the dark dress underneath is very chic, but even more so is the deep dark coat with a less flagrantly contrasting dress or a dress that matches: a deep grape-red coat with a beige wool dress or a dark hunter-green coat with a dull red dress. The more subtle and less glaring your contrast, the more chic. Many of the rich fruity tones are so interesting in themselves that no contrast is needed. In this case, do choose a coat and dress to match.

For your town coat, consider first one of the new bouclé woollens, for twisted thread wools are tremendously smart. On the opposite page, Forstmann's "Mirak," second from left, is typical of this species. The twisted bouclé threads lend great depth and richness to winter colours and combine beautifully with the medium-haired furs, such as seal, Persian lamb, and mink. More formal town coats will be given elegance by the wool velvets, such as Forstmann makes, and the velours featured by Botany. Cashmere woollens and, occasionally, dull broadcloth will be seen in this type of coat. Depth and dulness are the features to seek, and solid colours are the smartest. In order of their importance, the colours are: black; brown—a great range from nigger-brown to reddish rusty brown; green—both the yellow-green and dark hunter-green; and red—deep grape tones and brownish reds being better than the brighter shades.

Country tweeds, naturally, have rougher surfaces—the coarse, hand-loomed, hand-knit effect being enormously smart. The majority have diagonal weaves—either monotone or duotone. In the latter event, white is generally combined with dark brown, (Continued on page 104)

WALTHER—The new beige monotone woollen (opposite page, extreme left) with an interesting surface weave, like shantung; James McCutcheon FORSTMANN—"Mirak," the brown bouclé wool (second from left) that will have a brilliant future. Twisted yarns give it depth; James McCutcheon FORSTMANN—A green tweed, new in colour and new in weave. Its diagonal texture is extremely important and typical of the best country tweeds; from Stern's BOCHMANN—Sheer dress wool in the new eggshell shade. This has a fine basket-weave, is light in weight, and sheer, but is not too transparent; from Stern's FORSTMANN—"Chellita," a red dress wool with a granulated, slightly rough surface that will have a spectacularly successful career; James McCutcheon FORSTMANN—The new rusty reddish brown shade of tweed that will star in the country. The flat nubs give it an uneven surface; James McCutcheon AMERICAN WOOLEN—Brown, beige, and white tweed with a smart diagonal theme. The coarse, hand-loomed look is good for the country; from Macy's



CHÉRUIT-MacVEADY • PAQUIN

Old-fashioned complications

- Old-fashioned complication is setting in—wing drapery, pleats, flowers—all on a yellow chiffon dress, "Dona Sol"
- Patchwork to mould the hips, a draped cape, a crimson velvet sash—this white crêpe gown, "745," has a new intrigue



BOTH MODELS FROM MAINBOCHER

- Points upward and downward, on bodice and skirt, are new issues on "231," of white chiffon, with a white ermine bolero, "200"
- Soft drapery in the corsage, youthful moulding about the waist, and a pointed panel—it is "233," of white chiffon

Fulness from new points



STEICHEN

H. JAECKEL AND SONS

The new cut in ermine

• The very smartest evening wrap that you can have is an ermine coat that reaches all the way to your ankles. This one has that new bulky look at the top. It comes from the deep armholes that go down to the tiny waist and the elbow fulness that goes down to the tiny wrists. Shoes from Delman; jewels from Mauboussin

TEMPORARY BACHELORS

By Robert Littell

"THE city must be awful to-day."
"Yes, the heat's pretty bad."

"Can't you break away and come up here, darling?"

"Afraid I can't, darling; too much work."

The three minutes, at two dollars and a half, are up. She clicks back the receiver, full of pity for the poor prisoner of the city caught there in the middle of the summer.

But don't be too sorry for him, dear lady. He's having a pretty good time. He's living in a New York which does not exist for either of you in the winter. The New York of summer widows and summer widowers. The New York of drawn shades and shirt-sleeves and unpremeditated parties; of tall glasses clinked with intimate strangers, of impromptu expeditions to cool corners of this bee-hive of seven million—the New York, so neatly boxed into social compartments for nine months, that thaws out curiously for the other three and brings together in sudden companionship people who, at the first suggestion of frost, pop back again into their compartments and boxes.

I have often thought that New York in summer was very much like a large ocean liner. People make deck and bar-room friendships with other people to whom they would not bother to be polite on land. These friends will automatically vanish at Cherbourg or Plymouth, and, in the same way, the summer friendships of New York vanish when the good ship Manhattan docks after Labor Day. Though the routine of work continues, the routine of pleasure—which so often seems like hard work—breaks down.

In between week-end and week-end, there are no dates on the calendar. Anything may happen. Any one may turn up. An evening begun by a tired citizen by emerging from an uptown subway exit with the evening paper under his arm, may end in Harlem, on the roof of the Bossert Hotel in Brooklyn, at the penthouse of some complete stranger, or in the men's night court—anywhere. One never knows. In winter, New York is often dreadfully preordained; in summer, it

becomes delightfully casual and unexpected. In winter, the calendar, for weeks ahead, foretells lost evenings spent turning, after the roast, to the lady on the left, or trying to keep awake, after the third act, in a box at the opera. In summer, the calendar stretches ahead like untrodden snow. Until four o'clock—work; after that, who knows?

In the summer, the ladies on the left disappear, the boiled shirts pile high in the bureau drawer, the opera's doors are closed. Instead of them, for the hot-months bachelor, unknown corners and frivolities of the city open up—beer in Yorkville; and sordidly fascinating Hungarian road-houses in lost by-paths of Long Island; and a childish evening at Coney Island with a chance customer from Pittsburgh and two highly respectable, but hilarious girls (customers from Pittsburgh always know where to find girls); and jolly perspiring parties in Third Avenue bowling alleys; and hot, coatless afternoons at the ball-game with ladies, likewise prisoners of the summer, who have a penchant for peanuts; and strolls through Central Park at dusk, as far as those glades where the Jamaica Negroes, in spotless flannels and leg protectors, are playing cricket.

In winter, New York is a brilliantly illuminated Noah's Ark. Two by two, man and wife, wife and man, with the occasional variant of an odd man or a divorced wife, the human animals file into each other's houses at ten minutes past eight, and dine with silver and tall candles, and double and redouble or discuss their friends under the polite glare of lamps and chandeliers. The floors glisten, the starched maids move noiselessly about, the host's face shines with soap, and to-morrow night the same thing will happen all over again.

But those chance meetings in the shut-up and put-away houses of New York's unsocial August. The queer bulges bric-a-brac makes when wrapped in newspaper, and rugs rolled up like jelly rolls, and the clean, creaking, carpetless stairs, and the dark rooms still and cool as death, and the night breeze that rustles the protecting newspapers,

The modern Crusoe, who finds himself marooned for the summer on Manhattan, discovers that this tropic isle is not without special charms of its own, and concludes that his abandoned lot is a jolly one

and the faint light that picks out the white shirts of coatless men, and the clink of ice in the glass of the dark girl whose name nobody knows, and the faint smell of moth-balls everywhere, give to summers in New York a mystery that winter never had.

To come into such a house, with its blue, eyeless windows, and see a pile of strange straw hats and vanity bags in the hall, and realize that upstairs one will meet people one has never met before, and perhaps never will again, and not to know whether the evening will end in a night-club, or a row, or a discussion of the meaning of life, or in Brooklyn with a lady who is afraid to go home alone—ah, give me New York when those who ink up its calendars with dates have gone to the mountains or the seashore.

Eventually, the mountains and the seashore restore them to us. The rugs are unrolled, the bric-a-brac blossoms again, moth-balls bounce along the floor like marbles, and the hot weather bachelor is released, the prisoner of summer is free. Bit by bit, in the course of the next months—those regular, calendar-chained months—, an observant wife will glean inklings of how her husband spent those hot and lonely Augusts and Julys. She will find the book she was so anxious he should read in the same place, covering a clean rectangle on the table's dust; she will unearth a vast collection of strange and empty bottles; she will note that he has tripled his collection of cards to speak-easies, that he now knows where Morton Street is, and Convent Avenue, and that he doesn't seem to look nearly as bored and exhausted as he should.

TWO PHOTOS BY ROSAMOND PINCHOT



MISS HOPE ISELIN



MRS. JAMES FORRESTAL, MRS. LEDYARD DE RHAM, MISS BEATRICE PATTERSON



MRS. JOHN PARSONS, MISS MARIAN WICKES

FOTOGRAMS

NEW YORK

SCENE I. THE CENTRAL PARK CASINO—Lunch time. A veranda with small tables overlooking the park. White-coated waiters. An orchestra playing Viennese waltzes. The tinkle of ice. A yellow taxi drives up, and Mrs. John Parsons and her sister, Marian Wickes, step out. At a table by the window, Mrs. James Forrestal, Mrs. Ledyard de Rham, and Miss Beatrice Patterson discuss the newest hats. Not far off are Mrs. John Pell, Mrs. Shaw Kennedy, and Princess Paul Chavchavadze, who has dashed up from her interior decorating office. Enter pink melon and madrilène

SCENE II. A RIVER ROOF—Tea-time. Awnings. Lemon coloured sunlight. The drip-drip of a fountain. At a backgammon-board, Mrs. Edward James (Tilly Losch) is playing against Mrs. Gardner Hale. On the roof above her, Mrs. William Burden and Mrs. Alexander Hamilton watch the boats on the river. Adele Astaire misses another ping-pong ball—shrieks of laughter. Hope Iselin almost loses her hat over the parapet. Rosamond Pinchot Gaston, with camera, shoots her friends. And so, in the summer, New York takes off its winter stays, so to speak, and jeers at the heat

FOUR PHOTOS BY ROSAMOND PINCHOT



MRS. JAMES (TILLY LOSCH)



MRS. WILLIAM BURDEN, MRS. ALEXANDER HAMILTON



MRS. GARDNER HALE, MRS. WILLIAM GASTON



MISS ADELE ASTAIRE



MRS. JOHN PELL, PRINCESS PAUL CHAVCHAVADZE, MRS. SHAW KENNEDY

FOTOGRAMS

In the daytime, when "The Band Wagon" disbands and commuters swish up and down the river, a certain joie de vivre takes hold of New York. Friends meet for lunch, stay for cocktails, while a breeze blows off the Sound. Even the sky-scrapers look new. Here are two summer sequences

New MANTELPIECES



SONIA, PARIS



A fireplace of mirrors—you see it above—is a wholly unexpected and typically modern conception of the old-fashioned hearth. Pierre Barbe designed it for the Paris apartment of Madame Roy Lewis, and its simplicity of line is worthy of high praise. The mirrors are framed in polished metal, and the built-in fire-screen is also of metal. The hearth is of pink-grey marble.

It gives the illusion of a window opening on to blue skies—the panel over the fireplace shown at the left. Bouchéne, in painting the murals for the bedroom of the Comtesse Charles de Polignac in her Neuilly house, did the panel in the same light tones. A frame of mirrors forms an arch, and strips of mirror and light blue mosaics have been combined in the chimneypiece.

At the top of the opposite page, you see the new Paris studio of the Baron de Hoyningen-Huené. A great sense of calm pervades this modern room, decorated in white and beige, with touches of brown. The chimney-piece is in white like the walls and has a rose brick hearth. On the mantel is a Greek cast—the classic lines of which harmonize with the simplicity of the setting.

In the Paris apartment of Madame Raymond Patenôtre (opposite page, below), the mirror panelling above the fireplace and bookcases makes a transition between the lapis-blue woodwork below and the grey-and-blue wall covering above. The fireplace is of rose coloured bricks, and the andirons are crystal cubes mounted on metal. The entire setting is proof that a modern room can be extremely livable.



BEAUTIFUL SOUPS

for the hostess

EVERY hostess who knows her Lewis Carroll knows that the Mock Turtle was not jesting when he sang to Alice about the Beautiful Soup. He was expounding a fundamental bit of gourmet philosophy. For soup of the evening should always be beautiful; if it isn't, the first fine flair of anticipation has gone beyond recall.

The soup that starts the menu sets the tempo of the meal—it must offset the courses to follow; it must be perfectly seasoned, but never overseasoned; it must be really hot, if it is meant to be hot, and icy chill, if it is cold; and, of course, it must be delicious to taste. In France, the soup pot is the king of the kitchen. Whole meals come out of it, and everything in the world goes into it. The French housewife works a special magic with her pot-au-feu, and many cooks have that gift of creating succulent soups out of whatever ingredients happen to be about. The average cook, however, is apt to be lacking in imagination in this particular phase, and the clever hostess ensures the beauty of her soups by having a reserve stock of good suggestions at hand.

Of course, clear green turtle soup is an aristocrat among soups. It is always delicious, and there is practically no menu with which it will not harmonize. This soup is one of the few that it is not practicable to make in your own kitchen, unless you have a huge staff, since you have a whole turtle to massacre to begin with. But you can get superb fresh green turtle soup at the better food shops, and there are excellent varieties to be had in tins and bottles, each with its own bit of sherry. If you want a variation from the clear soup, try mixing the required amount of green turtle with the same amount of purée of green pease in a baking dish that can be put in the oven. Add a covering of whipped cream, blanketed with Parmesan cheese, and bake the whole in the oven. Do not be afraid of the whipped cream. It absorbs the cheese and forms a crust over the top that is superb. This soup must be passed in its baking dish.

Another soup that makes a frequent appearance at smart tables at both lunch and dinner is Consommé Bellevue, that delicate mixture of chicken and clams so perfectly blended that you have no idea what you are eating, but you know it's delicious. (Continued on page 94)

- The tureen and soup plates are modern Spode; William H. Plummer and Company. Edgeworth silver from The Gorham Company
- Gold and silver lustre ware, china urn with metal flowers, grapevine glasses, and modern silverware, which are all from Macy's
- Mexican pottery plates, Mexican fruit, Basque linen, and green bubble glass; from Macy's. Onion soup pot from Lewis and Conger



SOUP FROM A TUREEN



SOUP FOR LUNCHEON



MARTINUS ANDERSEN

ONION SOUP IN A POT



HOYNINGEN-HUENE, PARIS

Madame Lucien Lelong

Madame Lelong, wife of the famous couturier, was formerly Princess Natalie Paley, the daughter of the Grand Duke Paul of Russia and half-sister of the Grand Duchess Marie. She is wearing one of the new little hats by Maria Guy, with a naughty, haughty, yet demure look. The delightful ensemble in zigzag zebra stripes was designed for Madame Lelong by her husband



- It has an air—this pinafore frock, left, of light-weight wool—, an air of being something very special. It's a new couturier design, No. 120, and its neck-line is high in front and like a cowl in back
- Here is a coat with the very new look of autumn 1931. It would be tremendously chic made of light green woollen with black astrakhan fur encrusted as a collar and down the front. It's design No. 121

- For formal afternoon wear, soft crêpe satin frocks come first. This one, centre, made from design No. 126, has a double-breasted closing and wide revers—one in black, one in white, like the sleeve facing
- The dress that looks like a suit is ultra-chic, especially in bright colours with fur trimming. This two-piece model, No. 116, next to right, fastens from the waist up and has a high fur-edged neck-line
- Another leader in fashion is the coat-dress, right, that suggests a coat—like No. 127, with its buttoned waist-line, deep armholes, and sleeve interest. It would be chic of bright woollen trimmed with seal

Couturier designs for practical dressmaking

COUTURIER DESIGNS

French originals in paper



- There's a new elegance at night that demands such clever designing as you see in this pale eggshell satin model. It is couturier design No. 123, and it has the crisscross effect that is now so important and the moulded silhouette. Bows on the left shoulder and the right hip are something else to notice
- If you want the very smartest evening wrap, you'll have a long one, right to your ankles, like No. 122. Deep eggshell velvet would be a lovely fabric, with tinted ermine for the tiny collar above the shoulder cape and for the band that runs up and down the sleeve. Eggshell, by the way, is the new winter colour that has taken the place of the summer white

MORE and more, it is becoming a fact that if your wardrobe does not have one item that looks like you and like no one else in the world, it is not a wardrobe à la mode. There is no doubt about it. Standardization is not—to use the old word—chic. In other words, if you want to travel in the vanguard of fashion, and not be lost in the main body of the army, you have to step out into the world of creating yourself—at least, here and there. Occasionally, you must be a Mademoiselle Chanel to yourself.

There are little dressmakers' establishments next door to court-houses in Virginia, down back streets in Bar Harbor, up three shaky stairs over *pâtisseries* in the rue Saint-Dominique, where some of the best clothes in the world are in the making, under the direction of women like you, who may know nothing about dressmaking, but go armed with ideas, an eye for colour, and one of these Vogue plans of campaign expertly cut in paper. One summer, the costumer of the Fenice Theatre in Venice becomes the scene of these orgies of creation; another, it is a little wonder in Brooklyn. In reality, the genius does not lie with these ladies, the laurels go to you who direct them and to the patterns you give them.

This is the why and the wherefore of Vogue's new couturier designs. They are very special designs, created by Vogue's own designers in Paris—and they have all the newest lines, the newest details of a very new mode. They are made for the woman who realizes the importance that individuality will have through the coming season; who realizes that beautiful fabrics will be an outstanding point of chic; and who sees that, unless she finds some such aid as these designs, the 1931 elegance may be extremely expensive. These are really French originals in tissue-paper.

If you are such a woman—truly chic and not too conservative to take your fashions straight—, here is something new that will prove a godsend. And you'll have fun in the planning of your winter wardrobe. Fun in choosing from among the beautiful new fabrics in the shops—the deep-piled velvets in their rich, fruity shades, the soft, lustrous satins, and the many sheer, supple wools. You'll enjoy creating colour combinations that bring out your own best points, selecting lines that are most becoming to your figure. If you are just a little clever, you can use these designs to establish for yourself a reputation in your own special circle—a reputation for that very much-to-be-envied quality, leadership in chic.

FIRST AUTUMN CLOTHES

for the limited income

HOW to make several new autumn costumes out of a sparse measure of last season's clothes, two cups of ingenuity, a sprinkling of cash here and there, and three ounces of spiced ideas, is the recipe offered the woman with a limited income by Vogue, that cooker of schemes.

For a sizzling, hot-off-the-griddle dish, nothing could be more in demand than the hand-knitted sweaters that stepped into prominence a short while ago and are smarter than ever. With a country suit, especially, they are superb, and their sweet suitability in an office or classroom is undeniable. "But," you shiver, "they cost fortunes." They don't, though, if you make them yourself. The ingredients cost no more than two dollars, at the outside, and you don't realize how easy they are to make, because you probably haven't knitted since the days of the War, if you were old enough to knit then.

What you do is to buy five balls of wool and a pair of fat needles, because you will probably want an open-looking stitch. Then, after you have done about ten rows of ye olde knit-two-purl-two stitch (just enough to make an accent that sits on your hip-bone), you go blithely along, leaving out the purling stitch all together—just knitting. On every fifth row, you loop your wool over the needles twice, thus leaving an interesting vacancy, and, when you come to the sleeves, you merely add enough stitches on each side to cover your shoulders and the tops of your arms. For the neck, you leave a slit big enough for your head to slip through, because the smartest neck-lines on sweaters this season are straight, highish ones.

Of course, if you want to be fancy, you can do the stitch with the extra loop in another colour, making a stripe, and the edges of the sleeves can be caught up on smaller needles, making a tight knit-and-purl cuff. You don't need to have a lot of time on your hands to concoct such a sweater. You can, or will soon learn, to knit as you sit and talk, you can knit while motoring—in fact, you can knit almost any time when you are not otherwise exerting yourself physically. The only difficult thing about one's knitting is remembering to have it on hand. A short-sleeved, waist-length sweater can be accomplished in a week or two, especially with the fat needles—they whiz along like lightning. If you want better directions or more ideas, buy your wool at Alice Maynard's, where you can learn all sorts of flips and quirks to put into your sweater.

When you pull your string beret down from the closet shelf, don't fix on it a skeptical eye because it hasn't the lines and curves of the new zooming-over-the-eye and sweeping-away-from-the-hair hats of the season. Fortunately, it is one of the most (Continued on page 90)



Many of the smartest clothes will be in green and black, this season—like this with a black wool skirt and a green wool jacket, with black buttons. The green scarf is lined in black and has a trim black clip. It is priced under \$40 and is to be found at Lord and Taylor's

Here (middle) is one of those endlessly useful frocks—of black jersey with canton crêpe used at the soft neck-line and for the scarf that loops through the buckled belt. There are box pleats in the skirt, and the sleeves grow wide at the elbow. It's under \$20; Altman

One of the knitted woollens makes this suit with a charming design in green and beige. The dress has short sleeves and a leather belt; the jacket, long sleeves and an Ascot-tied neck; under \$40. Maria Guy's Robin Hood hat is of faille velvet; hat and suit from Vera Sanville



A bright crêpe dress will have many uses, this autumn. This one (above, left) is in orange-red, with chevron tucking, except on the yoke, and black velvet trimming; under \$50; Altman

The satin suit is a fashion leader. This black one with a white top is a perfect "restaurant dress"; under \$60; Best. Black felt turban; white grosgrain; under \$18; Lily Dache

The coat at the left in the topmost group is a sports fur model of mink paw, lined and trimmed with Sweetinburgh tweed and reversible. You'll find it useful; under \$360; Hollander

For general wear, nothing is smarter than a black caracal coat. The slim Philippe et Gaston model at the upper right has the new sleeve interest; under \$400; from Franklin Simon

You'll need a wool suit, this autumn, and the one below, at the left, will be specially useful. It's of bright blue wool, with a hand-knitted, navy-blue sweater under the double-breasted jacket; about \$60. Hat of blue crêpey wool; under \$14. Hat and suit, Saks-Fifth Avenue

The green woollen suit (middle, below) has black galiapin fur in the place where the fur ought to be—across the back of the shoulders and forming the top of the sleeves; about \$30; from Best. The little green felt hat is in the new derby-like shape, with a speckled feather

Here (below, right) is a coat that may be made from a fur coat that has passed its prime. The fur is used for the short gilet, scarf, and deep cuffs, and rough woollen fashions the rest. André Balod will make it for about \$75. The new derby-like hat is from Madame Naidoff



PIERRE ROSE

TIPS ON THE SHOP MARKET

By Shop-Hound

AS YOU will see by the surrounding scenery on these two pages, I have been out and around culling accessories. The better to set your new clothes off, my dears. I have found so much besides the pictures to talk to you about that I shall dismiss the illustrated titbits in a paragraph or two and be on to the things there was no room to illustrate.

- Do you remember the American tourist who said he had taken an hour to "do" the Louvre, adding that he could have done it in half an hour if he'd had spikes on his shoes? Well, let's "do" the pictures with spiked shoes. Top right, a triangular scarf from Fortnum and Mason, made of the most beautiful Bianchini silk, in bright purple and black. Lower left, a sable scarf, and what a sable scarf, with a central section through which you insert your head, making a necklace, or

lei, with long ends. Other scarf, black and white shaved lamb cravat, very perky and pretty. Both from Bergdorf Goodman. Lower right, green leather belt, from Hermès, with a big, broad, silver buckle. An alligator pump, just one mass of perforation (a new thought for alligator), and an evening slipper made of a silk that is woven in stripes of satin and crêpe. Both from Saks-Fifth Avenue.

- Next page. Upper left, one of the new derby-like hats, made of black felt faced and banded with bright green suède. From Bruck Weiss. And the other little cocked hat has crossed feathers in front, to make you look like Mercury, the Messenger of the Gods. From Lord and Taylor. Upper right, two absurd and ravishing sweater-blouses to wear under your autumn suit. They have innocent short sleeves, high, childish waist-lines,



SCARF FROM FORTNUM AND MASON

and one has a buttoned fastening down the back, like a peasant blouse. In various bright colours, from Hermès. Lower right, a black suède purse from Nat Lewis that has a crystal section in the top that you can play peek-a-boo through (if you want to). Another black suède purse with a handle made of aluminum, and I wouldn't joke you, is also from Nat Lewis. The white suède gloves that clutch the bags are from Kurzman. The lowest bag is an evening one from Miss Penn. It is made of an appetizing silver-and-pink brocade and has a cigarette-case and vanity-case to match tucked away inside where the artist just couldn't draw them. There, I think that establishes a record in describing fourteen objects. Forward! cried Shop-Hound, pressing on.

- Speaking of gloves is one of the pleasantest tasks I have in my talkative career. That infectious germ, string, has now entered the field of hand apparel, and



FUR SCARFS FROM BERGDORF GOODMAN



BELT, HERMÈS • SHOES, SAKS-FIFTH AVENUE



HATS FROM BRUCK WEISS AND LORD AND TAYLOR

you can buy at least two kinds of string gloves that are really smart, and I don't know how many more. The two models I have seen are (a) the Schiaparelli white cotton string gloves at Saks-Fifth Avenue, which are really glorified string riding-gloves, but so glorified that no proper horse would recognize them. They have shortish wrists, which are most amusing (Heaven forgive me that word), rolled down towards the hand. The other model (b, in short) is crocheted of silk string in that shell design and is fairly long wristed. These are a more How-Do-You-Do type of glove than the cheerful and childish Saks' mittens; they are serious enough to go with your grandest day toilettes. They are from Hermès.

• Now, let us have a little corset-fest, staged in the Corset Department of Bonwit Teller. I think I told you before that, when you saw the name Bonwit Teller on a corset, you were to get down and

• Shop-Hound spends most of her life snooping about the New York shops. If you need information and advice, write to Vogue's Shop-Hound, at 420 Lexington Avenue, New York City. She will be glad to answer questions, but don't forget to enclose a stamped envelope if you want an answer

salaam three times. I paid a visit there, the other day, to see the corsets for autumn. The news about them is that, in order to give you the neat, waisty figure that's smart, the corsets are nipped in at the waist so that you can't help having a nice shape. Even the girdles are cut high enough to allow for a nipped-in section, two inches or so below the top.

To be explicit: a girdle made of peach coloured satin ribbon is cut quite high and goes in, whoops, at the waist. Another girdle is made of what they call gossamer elastic. It's a French elastic and so fine that you feel you could slip it through a ring, the way they used to in the fairy-stories. This one is all elastic except the tummy section, which is satin. The whole thing is made so beautifully and cut with such complicated artfulness that it makes your head spin when they explain it to you. It costs about \$65. Practically the same girdle, but of satin ribbon with a little elastic in it, costs less than \$40.

When you come to special problems, Bonwit Teller is supreme. They have a corset for the woman with big thighs, and another for the woman with a big diaphragm, and each one can be counted on to do the (Continued on page 88)



TWO SWEATERS FROM HERMÈS

(BELOW) GLOVES FROM KURZMAN



BAGS FROM NAT LEWIS AND MISS PENN

**A new fur treatment on town suits and
a new cut on dresses
change the autumn mode**

DESIGNS FOR
PRACTICAL
DRESSMAKING

• FROCK No. 5756—This sheer wool one-piece coat-frock has a shaped collar of flat crêpe, a diagonal closing, and a belt that passes through a slash in front and continues across the back. There is an inserted pleated section in the skirt. Designed for sizes 34 to 46

• FROCK No. 5757—Wool romain from Juilliard is used for this frock with a piqué vestee. The belted overblouse has crossed tabs, and the long sleeves have a shaped flare. The skirt has a pleated front panel, side pleats, and a straight back. Designed for sizes 32 to 42



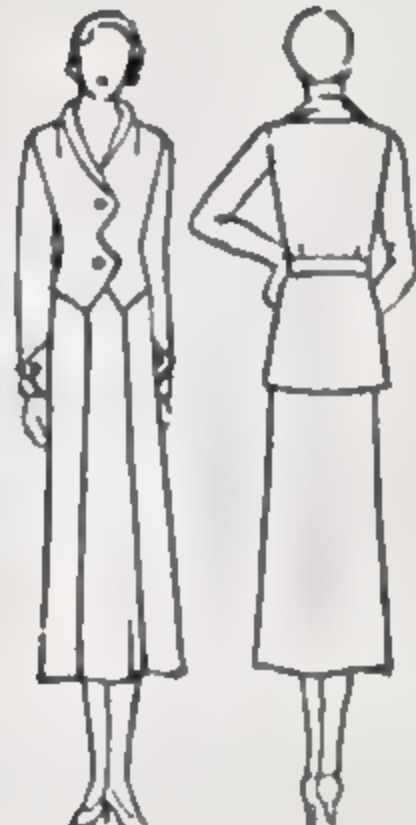
• FROCK No. 5758—A sheer wool mesh from Lehmann fashions this two-piece frock with an Ascot scarf of velvet. The crisscross collar is smart, and the sleeves are three-quarters length. The skirt has a side pleat in front and back. Designed for sizes 14 to 20; 32 to 38

• FROCK No. 5755—This attractive frock is made of fine wool crêpe, set off by an inserted satin vest in waistcoat style. The skirt has a straight back with a shaped yoke and joins the blouse under a belt. The sleeves have a flare. Designed for sizes 14 to 20; 32 to 38



S3523

5759-5752



S3524

5761



5760-5753

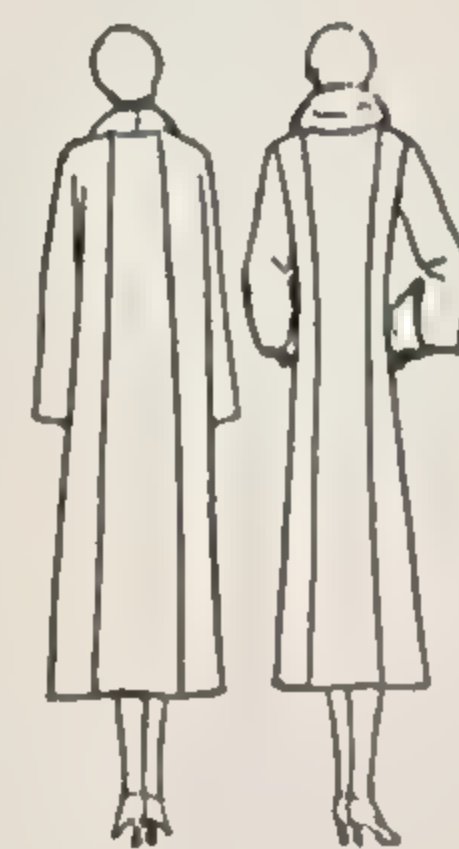
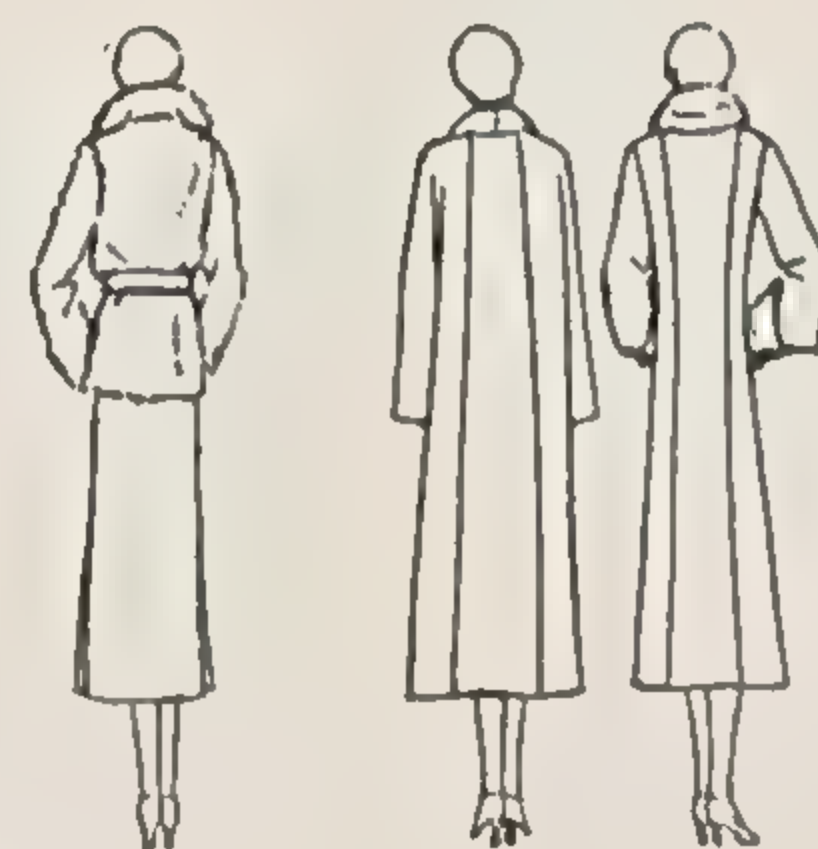
• **SUIT No. S3523**—Lyons velvet, "Mirrokrêpe" satin from Cheney, and fur are combined in this very smart suit for autumn wear. The fitted coat has lapels buttoned to a shawl collar of the fur, and the waistcoat blouse has set-in sleeves. Designed for sizes 14 to 20; 32 to 38

• **JACKET No. 5759 SKIRT No. 5752**—The wide revers and a gilet plastron are effective notes on this suit of dull broadcloth and velvet. There are pockets in the lower section and an "easy-to-make" skirt. The suit is designed for sizes 14 to 40; skirt, 26 to 36

• **TOP-COAT and VEST No. S3524**—Here is a warm and practical coat for winter—made of monotone tweed over a pony-skin vest. It flares from the shoulders. The sleeves are cut in one piece with the coat. The waistcoat is single-breasted. Designed for sizes 32 to 42

• **COAT No. 5761**—"Veloysa," a flat velours from Botany, is used for this coat with wrapped fronts—a model that can be worn for both general and semiformal wear. The gilet plastron and cuffs are of fur. The sleeves flare below the elbow. Designed for sizes 34 to 48

• **COAT No. 5760 SKIRT No. 5753**—This coat is made of a fur fabric in either short or three-quarters length. The short, belted model has a diagonal closing and set-in sleeves. The skirt has an inverted pleat at each side seam. It is designed for sizes 14 to 42; skirt, 26 to 36



**Designs for
practical
dressmaking**

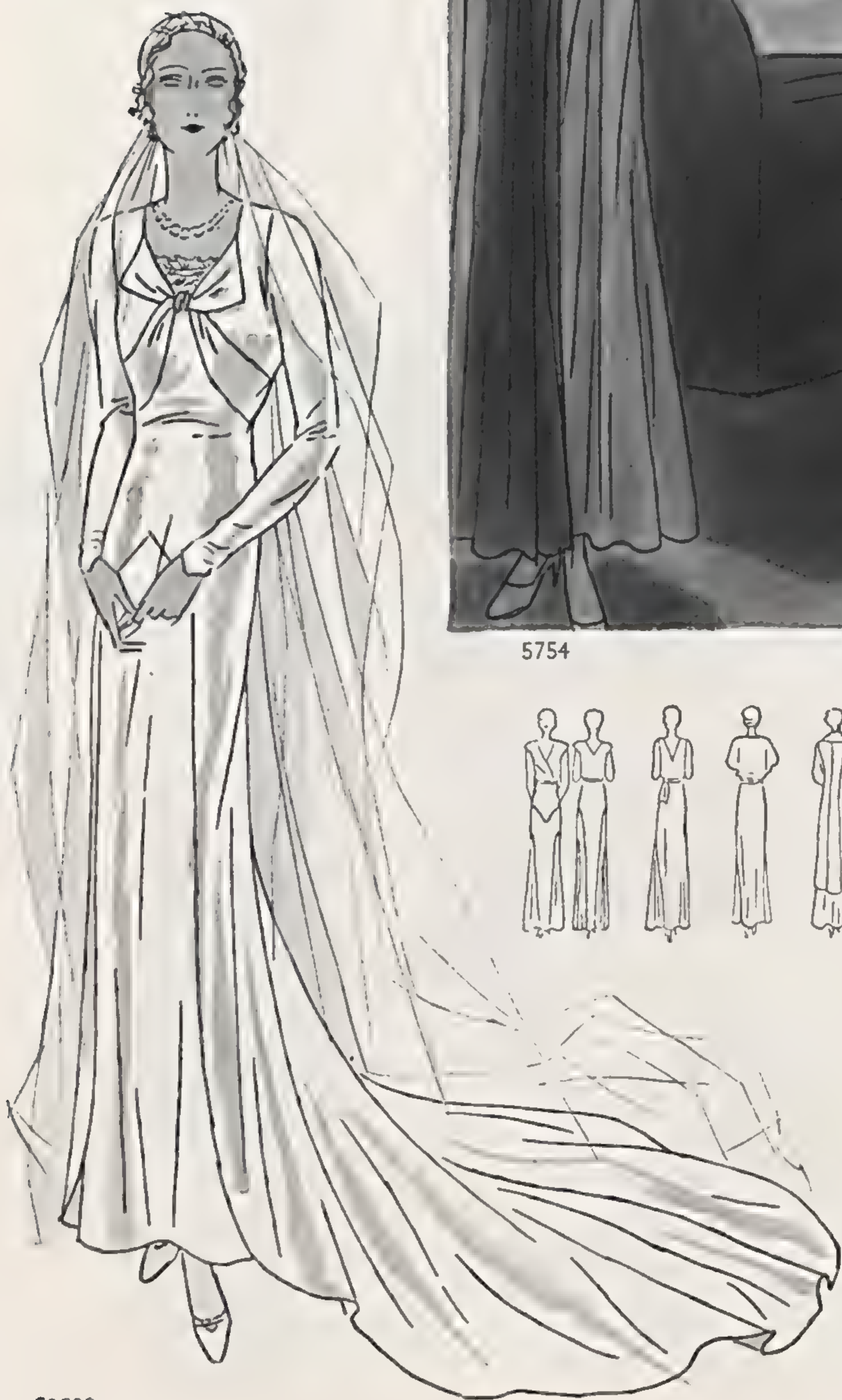


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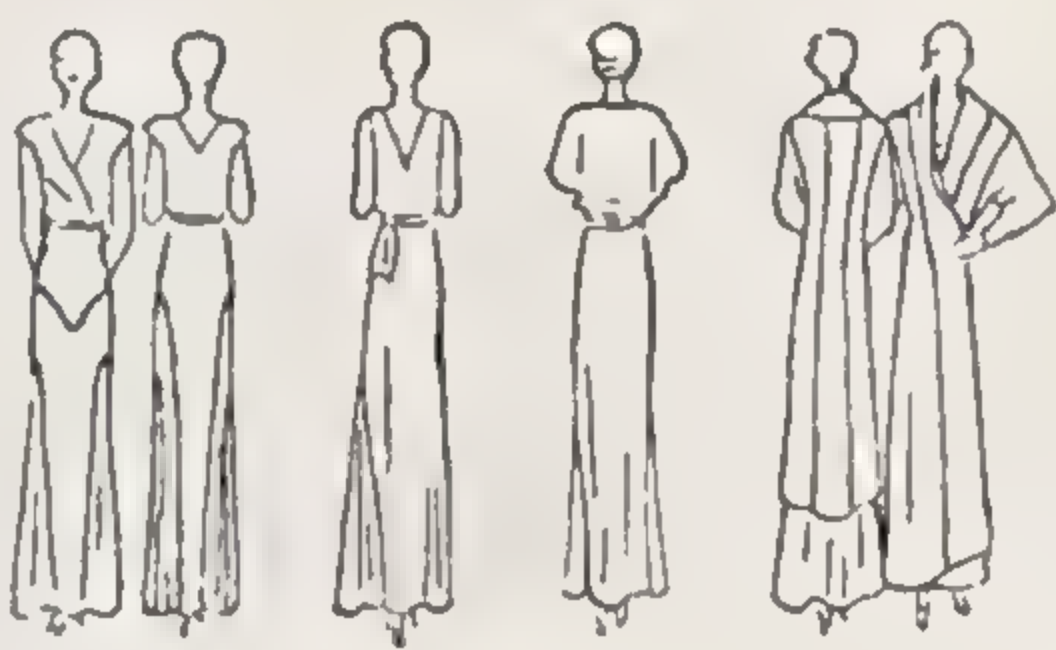
5762

5763

S3521



S3522



• **FROCK No. 5754**—This frock of transparent velvet has a loose front panel falling from a knotted girdle. Flowing sleeves included. Designed for sizes 32 to 46

• **EVENING FROCK No. 5762**—Tied shoulder-straps add chic to this “easy-to-make” frock of Cheney’s “Alabaster” satin. Designed for sizes 14 to 20 and 32 to 38

• **CAPE No. 5763 FROCK No. 5762**—This “easy-to-make” short cape continues to the waist in back, ending in a girdle. Designed for sizes 14 to 20 and 32 to 38

• **EVENING WRAP No. S3521**—This distinctive wrap of Blumenthal velvet may be made in full length. It has deep armholes. Designed for sizes 32 to 42

• **WEDDING GOWN No. S3522**—Haas satin fashions this frock with an overskirt forming a train. The train may be omitted. Designed for sizes 14 to 20; 32 to 38

The Doctors were as excited as the Women

to see how even normal, lovely skins bloomed with new loveliness in thirty brief days

IT IS natural to expect Woodbury's Facial Soap to correct such common skin faults as oiliness, blackheads, blemishes, acne. For a generation women have known this soap for just such remedial effects.

But when, in the nation-wide Beauty Test among 612 women, Woodbury's caused even naturally lovely skins to bloom anew—when it brought fresh radiance, still greater smoothness, healthy color to skins already equal to or better than the average—

Then even the doctors marveled!

The record of Woodbury's in correcting skin faults was impressive. *When other methods failed*, Woodbury's benefited 81 cases of dry skin, 83 cases of coarse pores, 103 cases of blackheads, 106 cases of pimples, 115 cases of oily skin.

But among the 612 women of all ages and all types of beauty who took part in the Beauty Test, there were many women with normal, healthy skin. Exactly like all others, they used Woodbury's on one side of their faces each day for a month, matching it against their usual method employed on the other.

Woodbury's stimulated even these skins, whose charm had been taken for granted. Made them still firmer, smoother, freer from traces of tiny lines and flabbiness. Washed away cloudiness... brought out fresh brightness, transparency. Gave them the bloom of eager, healthy life.

This record of results of Woodbury's Facial Soap on normal skin proves what millions of women have already discovered—Woodbury's is more than an ordinary toilet soap—it is a beauty treatment in cake form. A beauty treatment which is really indispensable—for, no matter what else your beauty ritual may



© 1931, John H. Woodbury, Inc.

include, Woodbury's is the basic step toward fault-free, healthy skin, as any dermatologist will tell you.

A single cake of Woodbury's brings you a month or more of skin care. At 25¢, it is really an economy, replacing more costly methods. Begin its daily use tonight, employing the special Woodbury treatment for your particular type of skin. Begin now to safeguard the sacred future of your skin—to ward off blemishes that time inevitably brings when less effective treatments are used.

Buy a cake of Woodbury's Facial Soap at any drug store or toilet goods counter... and use it every day. Or mail the coupon with 10 cents for a generous-sized sample with the treatment booklet, "The Index to Loveliness."

HERE'S THE PROOF!

The statements made in this advertisement have been examined and checked by a leading New York dermatologist who found them to be in accord with the reports of 15 of the country's outstanding dermatologists. These reports cover the results of a 30-day test in 14 cities in which 612 women of all ages and skin conditions compared the action of Woodbury's Facial Soap with the action of other skin care methods in daily use.

In respect to professional custom the names of the doctors are not published here, but the Editor of this magazine will supply them, or other verification of facts, to any genuinely interested inquirer.



USE THIS COUPON FOR PERSONAL BEAUTY ADVICE

I would like advice on my skin condition, also trial cake of Woodbury's Facial Soap and samples of Woodbury's Cold Cream, Facial Cream and Facial Powder. For this I enclose ten cents.

Oily Skin ☐ Wrinkles ☐ Coarse Pores ☐ Sallow Skin ☐
Dry Skin ☐ Flabby Skin ☐ Blackheads ☐ Pimples ☐

Send sample of one of Woodbury's Three Famous Shampoos, for which I enclose ten cents. Also send copy of authoritative pamphlet giving scientific advice on the care of my particular type of hair. (Check the type of scalp you have.)

Normal Scalp ☐ Dry Scalp ☐ Oily Scalp ☐

Name _____ Street _____

City _____ State _____

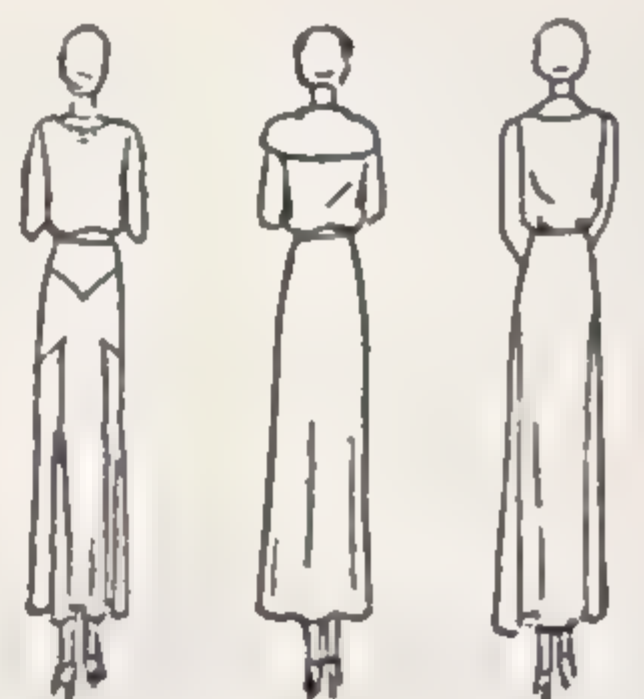
Mail to JOHN H. WOODBURY, INC., 1009 Alfred Street, Cincinnati, Ohio. In Canada, address John H. Woodbury, Ltd., Perth, Ont.



DINNER-FROCK No. 5766—This dinner or afternoon frock, shown above in two versions and in two lengths, is equally smart in lamé or in satin, with long or short sleeves and a bib collar, edged with fur or not. Designed for sizes 32 to 42

FROCK No. 5764—Charming for afternoon wear is this frock of canton crêpe with an inserted circular front and a novel, shaped collar. It has set-in sleeves with cuffs and chic, slenderizing lines. Designed for sizes 14 to 20; 32 to 38

FROCK No. 5765—There is great distinction in the cut of this semi-sheer crêpe frock for afternoon—a smart model under a fur coat. It has a sectional front, a side flare, and an encrusted collar. Designed for sizes 34 to 46



New autumn designs for practical dressmaking

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. The prices of patterns are given on page 104

EGGS! They tear you down socially



THE egg eater is likely to have halitosis (unpleasant breath) because tiny egg particles have been shown by chemical research to be a prolific source of unpleasant odors.

This doesn't mean that you should quit eating eggs. That would be absurd. Eggs should be regularly included in the menu because of their nourishing and health-building qualities. It is suggested, however, that after eating eggs you brush your teeth more carefully, with a good tufted brush; and that you follow this with Listerine used full strength as a mouthwash.

As you probably know, Listerine instantly overcomes halitosis. First, it halts fermentation (estimated to be the cause of 90% of the trouble). Second, attacks infection (the cause of another 5%). Third, overcomes the odors themselves.

Keep your breath beyond suspicion
with this antiseptic . . . deodorizes swiftly
and is pleasant to taste

Listerine overcomes odors that other mouthwashes fail to mask in 4 days

There are many mouthwashes, old and new, claiming antiseptic power, deodorizing effect, and pleasant taste. Compare them with Listerine, if you like. We are certain that every comparison will be in Listerine's favor.

Swift, germicidal action

No antiseptic mouthwash kills germs faster than Listerine, used full strength. It destroys bacteria in the shortest time accurately recorded by science.

That is important to remember, because many serious ailments start in the mouth, and because 95% of all halitosis (unpleasant breath) is caused either by fermentation of tiny food particles, or by minor infections of the oral tract. Listerine instantly halts fermentation and attacks infection. Removes 98% of the bacteria in saliva.

Amazing deodorant power

Recent searching scientific tests made by noted analytical chemists disclose Listerine's vast superiority as a deodorant. In experiment after experiment, Listerine showed immediate ability to overcome odors that ordinary mouthwashes fail to conceal in 4 days. Clearly, then, it is

your best aid in conquering halitosis (unpleasant breath), the unforgivable social fault.

That delightful taste

Many mouthwashes otherwise effective are unpopular because of the flat, sickish taste that lingers in the mouth after their use.

Contrast this annoying effect with the brisk, delightful, refreshing flavor of Listerine.

Benefits tissue and teeth

When you use a mouthwash you like to think that you are not breaking down the resistance of mouth tissue. That you are not attacking the metallic fillings that may be in teeth. Only by careful choice of a mouthwash can you be sure of avoiding such troubles.

Listerine's enthusiastic endorsement by the medical profession is based on the fact that it is

first of all non-poisonous, and that its effect on the mucous membrane tends to be soothing and healing. Its ingredients are not harsh; and therefore do not damage either tissue or tooth structure. Indeed, its effect on both is protective.

No dilution required

Here is another point for Listerine. You know when you use it just as it comes from the bottle that you are getting positive, certain, germicidal and deodorizing effect. Dilution, with its uncertainties and its dangers, is not one of your troubles.

8 Reasons Why Millions Prefer Listerine

1. Absolutely safe to use.
2. Quick deodorant power.
3. Instant halting of fermentation.
4. Swift destruction of germs.
5. Pleasant to taste.
6. Does not attack metal fillings in teeth.
7. Heals and soothes tissue.
8. Requires no dilution.

Keep Listerine always handy in home and office, and carry it with you when you travel. It is a splendid first aid until the doctor comes.

And, moreover, it is your assurance that your breath is beyond reproach. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

LISTERINE—the Safe Antiseptic—KILLS GERMS IN THE FASTEST TIME ACCURATELY RECORDED BY SCIENCE



*"Nothing else ever
removed cold cream so
perfectly"*

LEADING SOCIETY WOMEN SAY

•
MRS. MORGAN BELMONT
MISS HELEN CHOATE
MRS. REGINALD VANDERBILT
MISS ANNE MORGAN
MRS. BIDDLE STEWART
MRS. ALFRED VICTOR du PONT
MRS. JOHN DAVIS LODGE
MRS. ALLAN A. RYAN, Jr.
MRS. ADRIAN ISELIN II
MRS. ALEXANDER HAMILTON
MRS. N. O. WHITEHOUSE
MRS. POTTER J. O. PALMER
•

LUXURIOUSLY softer... and half again more absorbent! These better Tissues remove cold cream more quickly, more completely... *blot up* instantly every trace of cream and with it soot, grime, powder and make-up that might clog the pores and mar the complexion.

Pond's Tissues are used as handkerchiefs, too. In colds they are an indispensable precaution against reinfection. Old-fashioned handkerchiefs, repeatedly used, spread germs. Pond's Tissues, soothing, *softer*, are used just once, then discarded.

Useful in household chores, too, Pond's Tissues protect your pretty fingers from unlovely tasks in kitchen, nursery, bathroom. White or peach.

POND'S Tissues

CHECK OFFER: ☐ FREE sample of Pond's Tissues. ☐ For 10¢ enclosed samples of Pond's Tissues, Skin Freshener and Two Creams.

Pond's Extract Co., Dept. J, 110T Hudson St., N.Y.C.

Name _____ Street _____

City _____ State _____

Copyright, 1931, Pond's Extract Company



LÉON DE VOS

Roger and Gallet's newest series is "Feu-Follet" (Flame of Folly), carried out in perfume, powder, toilet-water, sachet, and soap and done up most effectively in the rose and silver packages shown above

ON HER DRESSING-TABLE

HERALDED by a name that is an inspiration in itself, the latest Roger and Gallet perfume has arrived to join its distinguished predecessors. This is "Feu-Follet," a modern fragrance that has a lift to it and an overtone of sophistication, but not a particle of heaviness in its make-up. It is modern, too, in its trappings—slim bottles done up in rose and black and silver, in the manner shown above, with the fragrance carried through the toilet-water, face powder, sachet, and soap—the same fine French soap that has become synonymous with the Roger and Gallet name. "Feu-Follet" has just now arrived in the shops—you'll find it at your favourite toilet-goods counter, at a price less than you might expect.

This is the season of the year when we regard our reflections with despair. Can these weather-worn countenances be our own? All too unfortunately, they are, and, unless we do something about them, thus they will remain. One thing that we can do is to entrust them to the gentle ministrations of Madame Elizabeth Petchkovsky, in the Salon de Beauté of the Hotel Saint Moritz. For here will beauty not only descend upon our faces, but peace upon our souls. Vicki Baum, whose latest play is entitled "Beauty Parlour," declared that only in the little salon of Madame Elizabeth could she find real relaxation in all New York. For Madame Elizabeth decrees that utter silence prevails during her treatments, and she seems to will you to sleep with her mind, as well as her persuasive fingers. Two full hours should be allowed for these treatments, since they include massage down to the waist, as well as innumerable soothing ministrations for the face.

Madame Elizabeth is well grounded in her knowledge of the skin and the

structure beneath it, and she varies each treatment according to the face under consideration. One feature is a little bone roller, chilled from a sojourn on ice, which seems to roll away the wrinkles, and another is a fragrant mist of something that is sprayed at your face through a fine spray by means of electricity, a liquid made so fine that it penetrates into each minute pore, leaving it fairly tingling with cleanliness. At the end of this luxurious treatment, you go out to face the world, a renewed and beautified being.

And what of our figures, now that the active days of summer are over? The most perfect exercise that has ever been found to develop our figures in graceful contours is swimming, and, besides, there is nothing that is more fun, once you know how. If you don't know how, or if you want to know better, an excellent place to learn is in Mary Beaton's swimming school in the beautiful pool at the Barbizon in New York City. Miss Beaton, who also teaches swimming at the Colony Club, has a clientele that sounds like a page of the Social Register, and one of the accomplishments of which she is most proud is the number of older women who have started their swimming experience with her and who glory in the exercise it gives them. She has taught smart people in different countries of the world to swim, and she now has a group of experienced young instructresses with her in her Barbizon school. One of her innovations for beginners is the "Mary Beaton Collar-ette." This is a most superior bit of equipment, since, when it is inflated and tied about you in the proper manner, it not only buoys you up, but it also keeps your face and mouth above the water, which is something every one who is starting to swim wants to do. If (Continued on page 82)

Press a Lever...Whirrrr... *and you've made a movie!*



A real thrill awaits you when you flash your first home movie on the screen. So vivid, so clear, so lifelike... you'll marvel that you took it yourself.

All the Excitement... Action... Fun...
of Home Movies now easy to get,
with this Simple \$75 Ciné-Kodak

SHOOTING movies of your friends and family is thrilling sport. Anyone can do it—and get clear, sparkling pictures, the very first time.

With Ciné-Kodak Model M you don't even have to focus. Look through a finder. Press a lever. That's all there is to it.

Into this compact little camera Eastman has con-

centrated all the essentials of movie-making. Model M is the simplest camera made, and the lightest that loads with a full 100 feet of 16 mm. film.

There's a lifetime of entertainment in Ciné-Kodak. Movie records of your children... travels... sports... vacations... grow more precious with each passing year.

Home movies cost less than you think. Only \$75 for Ciné-Kodak Model M. Kodascope projectors as low as \$60.

Your Ciné-Kodak dealer will gladly show you typical Ciné-Kodak movies on the screen and tell you about the payment plan that makes ownership easy. See him today. Eastman Kodak Company, Rochester, N. Y.



Ciné-Kodak M comes with f.3.5 lens and close-up attachment. \$75 with case.



Now... take movies at NIGHT

Ciné-Kodak SUPER-SENSITIVE Panchromatic Film, a recent Eastman invention, puts Ciné-Kodak on 24-hour duty. Indoors at any hour and outdoors on even dull days, Ciné-Kodak can catch the scene *in action*. With this new film, Ciné-Kodak (f.1.9) makes brilliant movies indoors by the light of ordinary 100-watt bulbs in ordinary living room lamps.

Ciné-Kodak *Simplest of Home Movie Cameras*

• Banish Bedtime Face •



YOUTH

*without hours and hours
spent on keeping it!*

THE modern woman, young to her fingertips, tingling with vitality—what time or taste has she for out-of-date formulas in anything—life, clothes, the arts—or the care of her own lovely complexion?

Here is beauty in *modern* terms—where the messy and wearisome bedtime ritual of cleansing cream, astringent, skin food—and a greasy face all night—gives way to a complete, simple and common sense *liquid* facial in two bottles.

First—Vapon Liquid Cleanser explores to the bottom of the littlest pore—and out comes dust, dirt and make-up. It is antiseptic and refreshing too. Use more if your skin is too oily.

Then—Vapon Facial Milk. It softens the skin, replenishes natural oils, protects—and provides the ideal base for your powder and rouge. Use more if your skin is too dry.

That's all. Ridiculously simple, isn't it? A refreshing change from the old-time creaming regime. A complete liquid facial in two bottles. Not only banishes "bedtime face" but makes cleaning your face during the day as easy as washing your hands. Wait till you try it!

VAPON LIQUID FACIAL

Vapon Liquid Cleanser . . . reg. \$1.00; trial size 50 cents
Vapon Facial Milk . . . reg. \$1.50; trial size 75 cents
The Complete Liquid Facial . . . reg. \$2.50; trial size \$1.25

At all department stores

Free demonstration at your Beauty Parlor or send
\$1.00 for regular \$1.25 trial size.

VAPON, Montclair, New Jersey

I enclose \$1.00 for which send me trial size of the Complete
VAPON Liquid Facial.

Name _____

Address _____



LÉON DE VOS

The Pall Mall soaps, known for their fine milling and lasting qualities, have adopted these smart modern boxes for the new season. They are available in leading shops throughout the country

ON HER DRESSING-TABLE

(Continued from page 80)

you want to brush up on some stroke or dive, before you go South, or if you just want some excellent exercise for cultivating or restraining the lines of your figure (swimming works both ways, you know), you will find Miss Beaton's school an excellent place in which to do either. You can buy a series of tickets at special rates, and this will give you steam-baths and massages along with your swimming, if you like.

A new beauty accessory that should receive a blue ribbon, if only for its perfect name, is "The Cotton Picker." This is Bauer and Black's absorbent cotton, long famous for its excellent quality, put up in the neatest manner you ever saw. The box is designed especially for beauty uses, since just the amount you need comes forth at each time you use it, and the cotton remains fresh and protected down to the last wisp. Of course, we need absorbent cotton continually in connection with our beauty rites, and this practical inspiration is one of those things that make modern equipment a matter to rejoice over. You can buy "The Cotton Picker" in shops everywhere.

Houbigant has presented the cosmetic world with two delightful new rouges in the smartest containers you

could wish. One of them, the "Mat Rouge," has the exemplary faculty of blending with and accentuating the natural colour of any skin on which it is used. The other, the "Rouge Moderne," is in a handsome new shade of deep red, a perfect complement for the dark-complexioned. These may be had in most department shops.

A new and unusual flacon for perfume is the flat, little, octagonal flask for your purse that holds the "Mimzy" fragrance. "Mimzy" is the flower perfume that is winning an enormous following on the lightness and freshness of its scent. It really smells like a fresh flower—being a skilful blend of many—and it has a remarkable faculty of lasting and lasting without losing its freshness. You can buy it in the better shops—in regulation size bottles, as well as in the smart little flask size.

If you want to give some one quite the most amusing small bottle of perfume you ever saw, inspect Lucien Lelong's newest, known, in the simplified Lelong manner, as "L." This is put up in quarter-ounce bottles, little, square, fat ones, in smart brown and beige boxes. It has a spicy, fresh fragrance that predicts popularity and is available in larger sizes.

TO OUR CONTRIBUTORS

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except, of course, to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office

Here . . .
Elegance Meets Elegance
 AT BERGDORF GOODMAN



How fragile a thing is chic! How much depends on tiny decisions of taste . . . in the choice of one's clothes, the grouping of one's accessories, one's way of wearing the assembled whole. Here, at Bergdorf Goodman, the women who set the mode for America find everything necessary to the fine art of dress . . . and fashion consultants of taste harmonious with their own.

ON THE PLAZA
**BERGDORF
 GOODMAN**
 5TH AVENUE AT 58TH STREET

DEL MONTE-HICKEY SPORTWEAR



An invitation to Autumn is this three-piece Del Monte-Hickey costume of Imported Tarza—a diagonal Bouclé with natural Lynx shawl collar.

Smart, youthful, flattering — at your Favorite Shop.

made by the makers of CAMELDOWN coats

DEL MONTE-HICKEY

IN CANADA... GOULD-SAMUEL & CO^{LYN} MONTREAL NEW YORK

CHIC IN SMALL SIZES FOR A NEW SEASON

INDOORS AND OUT



SLIP No. 3197—Trim and neat is this slip of nainsook or crêpe. It may have a round neck and a ruffle or a camisole top and facing. Designed for sizes 6 to 14

COAT AND MUFF No. 3196 A broadcloth coat with fur trimming and a muff is perfect for "best." It may be made with or without the cape. Designed for sizes 2 to 8

FROCK No. 3199—Georgette crêpe fashions this frock. It is gathered at the neck-line, and it may have scalloped cape sleeves or none at all. Designed for sizes 2 to 10 years

FROCK No. 3198—Here is a trim little school frock, made of wool crêpe. There is an inverted pleat in front and another in the back. Designed for sizes 2 to 10 years

DESIGNS FOR PRACTICAL DRESSMAKING

IS YOUR SKIN APPROACHING THE CRITICAL AGE?

THERE IS NOW a way to correct the defects that make skin look old. A way tested and found medically sound by 789 skin examinations made by a great New York doctor.

These are the defects you must watch: first, dryness; second, lines; third, large pores; fourth, blemishes; fifth, oiliness.

When these appear the skin is at a critical age. Correct them, and you regain the freshness of youth. Neglect them, and the skin soon has the lustreless, wrinkled appearance of age.

Why old-style beauty methods fail

Old-style beauty methods begin with a cream. This removes some dirt, but may push greasy dirt into pores. Then the cream is rubbed off with cotton or tissue, which removes surface dirt, but may push more greasy dirt still deeper into pores. This is followed with an astringent finishing lotion which also removes some dirt and grease, but may close the pores over the embedded dirt.

Case records show that in spite of faithful use of this method, pores may become larger, blackheads may form, skin may age prematurely.

New method cleanses pore-deep

To use the new, medically-sound beauty method you first cleanse pore-deep with liquid Ambrosia. Pure, sunlit Ambrosia washes away all dirt, and acts as an antiseptic tonic. Prevents blackheads and surface eruptions.

Pores clean to their depths then absorb Ambrosia Cream, the one cream that is essentially the same as the natural oil of a healthy skin.

Wipe off any surface moisture with cotton wrung out of cool water. The skin feels smooth and firm; looks fresh as a child's. With natural oil replenished, flakiness disappears, even wrinkles smooth out.

How to prevent blemishes, large pores

For large pores, blemishes, oiliness, finish the treatment with Ambrosia Tightener. This aromatic astringent, perfected under a skin specialist's directions, closes large

pores, makes oily skins normal, improves muddy and sallow complexions.

You can secure Ambrosia products from any drug or department store. Follow carefully the directions which come with every bottle. They are printed there just as a great skin specialist gave them to women who consulted him in New York.

Send 10¢ for 100-page beauty book

Now you can have for 10¢ a 100-page beauty book, thousands of which were sold in leading bookstores for \$1.00 apiece. Tells the complete story of New York beauty clinic. You can judge your own skin type by actual photographs shown here. Gives doctor's directions for care of each type and treatment for special skin problems.

Send 10¢ now for your copy of "New Faces for Old." Address Hinze Ambrosia, Inc., 114 Fifth Avenue, Dept. V-9, New York, N. Y., 69 York Street, Toronto, Canada.



DOCTOR SHOWS AFTER-EFFECT OF 2 CLEANSING METHODS

At top . . . ORDINARY CLEANSING. Note clogging dirt still embedded in pores, after ordinary cleansing. Causes blackheads, eruptions, coarse texture, dull, old-looking skin.

Below . . . PORE-DEEP CLEANSING. All dirt is removed. No fear of blackheads or blemishes now! Clean pores become naturally small. Skin gets translucent, clear as a child's.

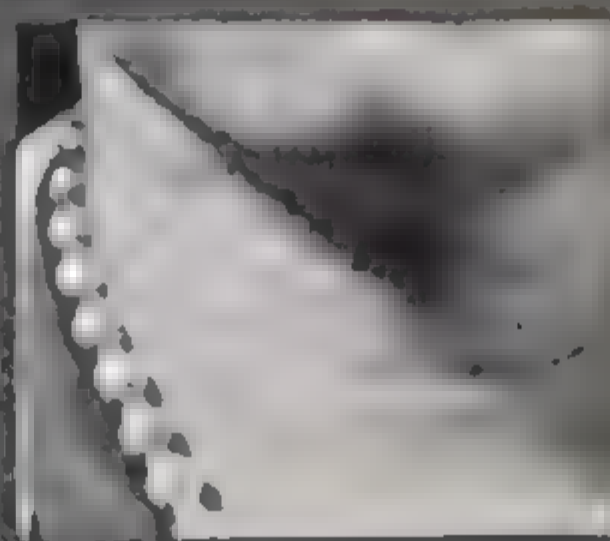
* All statements based on reports of New York doctor after 789 skin diagnoses.



MEDICAL AUTHORITIES AGREE: No doctor of standing would use anything but a liquid solvent to obtain surgical cleanliness.

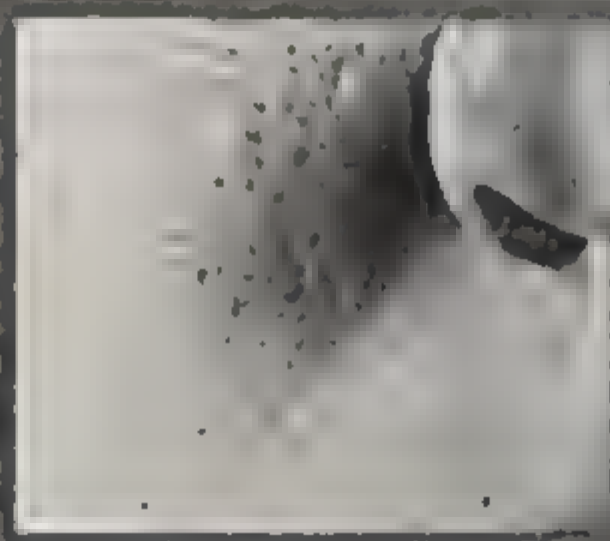


AMBRÓSIA . . . \$1.00 . \$1.75 . \$3.00
AMBRÓSIA CREAM . . \$1.00 . \$2.00
AMBRÓSIA TIGHTENER \$1.00 . \$1.50



Wrinkles?

Wrinkles are caused by lack of skin oil. Replenish oil with Ambrosia Cream, the one cream that is essentially the same as natural oil. With skin oil restored, wrinkles smooth out, skin gets firm.*



Large Pores?

Clean out the deep-lying dirt that makes open pores with Ambrosia Cleanser. Follow with Ambrosia Tightener to constrict large pores, improve color and tone, make skin fine textured.*



Oily Skin?

Ambrosia cleans out the greasy secretions which make skin oily. Should be followed by Tightener to color, refresh and stimulate. Oily skin gets normal, shine disappears.*



Blackheads?

Ambrosia acts as an antiseptic and prevents blackheads and blemishes. If skin is normal or dry follow with Ambrosia Cream. If skin is oily finish with healing, tonic, Ambrosia Tightener.*

Dry Skin?

Cleanse pore-deep with Ambrosia. Clean pores then absorb Ambrosia Cream, particles of which are 5 times finer than milk. Skin gets smooth. Doctor found Ambrosia Cream beneficial for all dry and sensitive skins.*

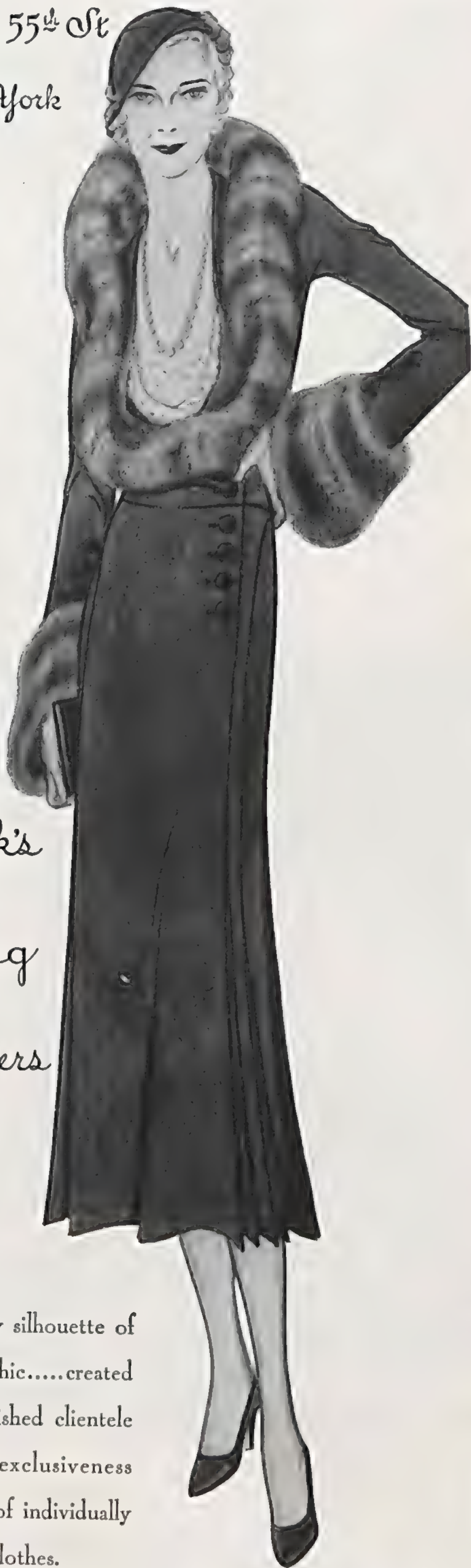
Peggy Hoyt INC

16 East 55th St

New York

New York's
Leading
Dressmakers

An entirely new silhouette of great beauty and chic.....created for that distinguished clientele who value the exclusiveness and satisfaction of individually made-to-order clothes.



THE NEWEST LINES IN LINGERIE

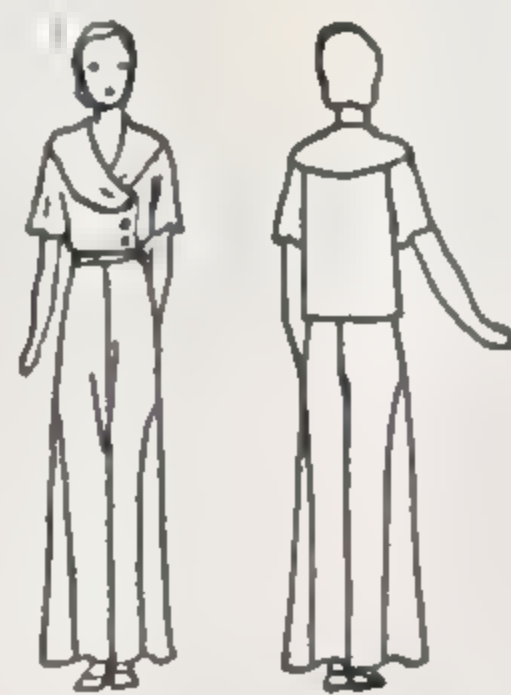


5768

5768

ROBE No. 5768—This quilted satin robe has a shawl collar and wrap-fronts held in place by two buttons. Designed for sizes 32 to 44

ROBE No. 5768—In this version of the robe, flat crêpe is used. The front is held by a girdle pulled through a loop. Designed for sizes 32 to 44



LOUNGE PYJAMAS No. 5767—Flat crêpe is a smart fabric for these one-piece pyjamas and bolero. Designed for sizes 14 to 20; 32 to 38

SMOCK No. 5770—Very useful is a linen smock with fronts that may be buttoned high or left open in lapels. Designed for sizes 32 to 46



5767

5770



"We who guard beauty closely know the danger of unhygienic methods, such as half clean towels and face cloths. I feel so safe with Kleenex—and besides, it's so wonderfully absorbent that I know it cleans away every trace of dirt and powder."

Helen Chandler

HELEN CHANDLER says:

"Let others take chances . . .

I insist on Kleenex to remove cold cream"

HELLEN CHANDLER'S talent is great—but her sheer, devastating *beauty* speeded fame and recognition on the screen. And, since her stage career began at eight, she had the advantage of early training in beauty ways.

Helen Chandler uses Kleenex. *Insists* on Kleenex. As do so many others whose beauty you've admired on stage or screen.

These people know the supreme importance of cleansing. They know the necessity of clearing the pores of powder and make-up . . . as well as dirt and grime. So they make Kleenex a routine part of beauty care.

Kleenex absorbs dangerous dirt

Kleenex is a delicate tissue—utterly unlike any tissue substance you have ever seen. Amazingly soft. Downy of surface. Cloth-like of texture.



HAY FEVER PATIENTS...

You'll find Kleenex a boon! Think of a fresh, soft tissue every time—always dry—instead of irritating handkerchiefs

And scientifically made to absorb with unique speed and efficiency.

This absorbency makes Kleenex invaluable in removing cleansing cream. It blots up every trace of oil—none remains to hold in dirt. All of the cream is absorbed by Kleenex, all of the dirt and make-up, too. The skin is left clean, refreshed.

Kleenex is more absorbent than towels (by actual test) . . . and far more sanitary than the germ-filled "cold cream cloth". These unclean methods actually rub impurities *back*

into the pores, instead of absorbing them as Kleenex does.

Kleenex has many other uses. It smooths

make-up into the skin with natural effect.

Instead of handkerchiefs

Follow the advice of health authorities, and use Kleenex instead of handkerchiefs, to avoid self-infection. These gentle tissues are so much softer than the oldest linen handkerchief. And more absorbent by far, according to scientific tests.

Kleenex comes in dainty pastel tints and in white, at drug, dry goods and department stores. Cellophane-wrapped; pull out with one hand. Don't delay—start now to protect your skin with Kleenex.

KLEENEX COMPANY,
Lake Michigan Bldg.,
Chicago, Illinois.

Please send free sample of Kleenex.



V-9

Name.....

Street.....

City..... State.....
In Canada, address: 330 Bay Street, Toronto, Ont.

KLEENEX disposable TISSUES



(Left) Featured by Patou. This 1½" belt of Moaka Nap suede or patent leather with the new wide tongue buckle and metal loops for size adjustment. Comes in all the rich fall colors. Style No. 4679. Retails at \$2.00.

(Right) Featured by Bernard. Unique design with a clever metal button and slide fastener. 1¼" belt of Moaka Nap suede or patent leather. Colors? All the very newest ones! Style No. 4718. Retails at \$2.00.

S & K CRITERION

REG. U.S. PAT. OFF.

Smart sheer wool frocks and suits wouldn't think of appearing in public this season without their belts! S & K Criterion Belts—the new name for the well-known Slote & Klein Belts—comes in all the desired leathers in all correct costume shades—black, sable brown, boxwood green and valencia red are amongst the leading colors for fall.

SLOTE & KLEIN, Inc.

49-53 East 21st Street, New York

The World's Largest Manufacturers of Quality Belts for Women
(Wholesale Only)

TIPS ON THE SHOP MARKET

(Continued from page 73)

trick. One of their best new things is an all-in-one that has panties made of real lace. Speaking of works of art, the corset they have for a really heavy woman, which is made of satin sections fitted together with diabolical ingenuity, is nothing short of a miracle. It costs approximately \$225, but you know you can't buy miracles for a nickel. For such of you as are sylphs, there is a delicious model made of crêpe, net, and a little elastic, in blue embroidered with enchanting blue plumes at the joinings. And you will all be glad to hear that there is, at Bonwit Teller's, an all-elastic all-in-one with a net top and accordion-pleated net frill at the bottom, which is a copy of a fabulously expensive one, but which costs less than \$60 in its present version.

• Shoecraft has some models for autumn that are more than good. Suppose I tell you about those I liked the best. A black pin seal pump, with toe and heel of black calf. It has a leather heel and is perforated becomingly. I can't say too much for the looks of pin seal. I really must keep a pin seal as a pet. Then, there is a pliant brown leather moccasin for the country, which has low leather heels and is stitched everywhere—at least, everywhere that shows—with a leather thong, which is indescribably smart. A dark green suede shoe that is neither a pump nor an Oxford, but a little of both, is piped in the palest of green. Remember, a little colour in the shoes is relished by the best-dressed of women, this autumn, and now I apologize for that very clumsy paraphrasing. Last, I would mention another pin seal product, a sandal with large, round eyelet holes scattered vaguely around on toe and heel. The holes are piped in white. This shoe is the kind of shoe that is like the little girl with the curl in the middle of her forehead. When it's bad, it's horrid, but when it's good, it's very good. And this particular shoe, needless to mention, is one of the good ones.

• Wrench your minds away from clothes for a minute and give thought to the great cosmic subject of Interior Decoration. If you have been paying attention, you will have heard me say before, sometime, that the chintzes at Rose Cumming's are *ne plus ultra*. I just want to mention one of these chintzes in particular, which to-day struck me as being too beautiful not to tell you about. It has a white background with enormous

bright green horse-chestnut leaves growing thickly over its surface.

• Turning to the ever-whimsical firm of Jones and Erwin, recent acquisitions there are: a substance to be used for curtains which most closely resembles white chain armour. It is metallic and hangs in heavy, shimmering folds. If you have gone white-minded, like so many of our Best People, this fabric should be food for deep thought. Then, there is some chintz which has a design of millions of Gothic stained-glass windows, in stained-glass colours, which for the greatest effect should be made into window-shades so that the light will shine through them. This is desperately quaint, and really belonging in an Early English sort of room.

• Undee-All and Sil-O-Ette are not mascots to sport on your radiator cap, children; they are two new and extremely good triumphs of the underwear-makers' art. They both belong to the everything-in-one school of thought. Undee-All is a combined brassière, girdle, and pants, with the added touch of long garters. Sil-O-Ette is combined brassière and pants. Both these garments are made of rayon and are as clinging and slinky as you please. Not a wrinkle could possibly show through to your dress, because there just aren't any goldarned wrinkles. They both can be seen at Macy's when you're down that way.

• Notes: Brides should see Herman Patrick Tappé's conception of a wedding veil before making up their minds. A tulle veil with a wreath of white roses, as on the delightful children that illustrate the early editions of the *Pied Piper of Hamelin*.

Bonwit Teller has a little evening cape made of sleek, glossy feathers.

Gladys Heitinger can make you look as if you were going to be Queen of the May, mother, with her wonderful facial. She puts some kind of thing on your face that smells like camphor and adds all sorts of loveliness. She also uses a Circulation Cream that I would like to see in circulation among my readers, it is so good.

The Princess Chavchavadze is an interior decorator you should all love. She really likes to have her clients make suggestions. She doesn't believe that decoration should be placed in the exclusive hands of the decorator. The house will do better if some of the owner's ideas are expressed in it. Just what I always said.

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the be-

ginning or at the end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

“Shamrock V” and now the Gorham's Sterling tribute to a Great Sportsman

The most popular international sportsman
SIR THOMAS LIPTON



IN recognition of a high record of sports-
manship that has won the admiration of
the world, Gorham has dedicated this new
pattern to Sir Thomas Lipton.

Its swift, untrammelled lines, its knowing
precision of balance make this modern
pattern signally appropriate to celebrate the
hundredth anniversary of Gorham's distin-
guished designing.

With their flair for line, American yacht
owners have been quick in their appreciation
of Shamrock V. At many a sunny, pleasant
anchorage the guests of Mr. A. M. Andrews
aboard his yacht "Sialia," will be served by
this distinguished silver. Shamrock V will
travel green waters on Mr. William B. Leeds'
"Flying Fox" and Mr. Julian F. Detmer's
stately "Florence." And in many a foreign
port Mr. H. Edward Manville, dining aboard
"Hi-Esmaro," will enjoy the suave beauty
of Shamrock V.

You can easily see the elegance of this
new pattern and its rarely beautiful hollow
ware at your own jeweler's. He also can



show you the long line of aristocratic
Gorham patterns that have made this silver
house famous for generations.



MR. A. M. ANDREWS' beautiful yacht, "Sialia" (above)
—one of the largest afloat—so large that it cannot
enter most harbors. With a crew of 34, it cruises be-
tween the green and cool sea waters of Bar Harbor
and the fringed harbors of the colorful West Indies.

Shamrock V is equally at home on a lux-
urious yacht or in the exquisitely simple
dining room of a bride. The dessert set
illustrated is two-thirds the actual size.



"THE ERIN"—Sir Thomas Lipton's steam
yacht—is often seen along the Côte
d'Azur. The new Shamrock V Sterling has
its proud place in the dining saloon.



Gorham

1831 • A CENTURY OF LEADERSHIP • 1931

The exquisite SHAMROCK V pattern is being sold
at the lowest price in history for Gorham Sterling
Silver; for example, TEASPOONS AT \$6.00 FOR SIX.
The sensational drop in the price of silver bullion
makes this possible. We suggest that you take advan-
tage of today's unprecedented opportunity to buy
Gorham Sterling at prices that may never occur again.

Pinehurst



translates
the French
Revolution
into
wearable
Fashions in

Hats

MANON

This smart felt hat turns up at the left showing the hair—and turns down fetchingly over the right eye. The ostrich feather is utterly feminine and becoming. In the rich new autumn colors.

B
H
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S

they fit
like a
glove

... If you would wear the smartest millinery—if you would combine new style with Fashion correctness—there is no better guide than the Pinehurst label.

Find the shop in your city that features Pinehurst Hats, and enjoy more comfort and chic than you ever thought possible in a single hat.

Sizes graduated from 6½ to 8 (20⅞" to 24⅝") insure a "fit like a glove." Leading stores in principal cities show them at Seven-Fifty to Ten Dollars.



J. BLOOMFIELD & CO., Inc., 101 WEST 37th STREET, N. Y. C.

FIRST AUTUMN CLOTHES

(Continued from page 70)

plastically fashioned hats ever invented. You won't have to relinquish its delicious comfort to look smart. The trick is to put it on exactly as you would if you were putting on one of the newer hats—deceive yourself into thinking you are. You tug its softness down over your eye and curve it away from the other side of your head, then fasten a clip in the front, accentuating the point. There you are—you have a new hat without having bought one. And, speaking of these new hats, they are so generally known now that you will have little or no trouble in getting your most inexpensive pet milliner to make one. Just go armed with a drawing and tell her to follow it accurately—you can find dozens of good ones in Vogue.

A good place in which to carry this plan into effect is Sannat in West Thirty-Eighth Street. Don't be alarmed when you go through the door and see endless piles of felt "bodies" of hats in the raw. By nightfall, one of them will arrive at your flat, a perfect copy of the photograph of that Marie-Alphonsine hat you have in your hand. All you have to do is pick your colour and the quality of the felt you want, sit down and be measured, and wait for half an hour until the hat is moulded to your size. Then, at your request, a smart young woman named Sally snips and cuts and moulds the hat as it is on your head, while you shiver and quake at the proximity of the sharp scissors and the speed and nonchalance with which she works. She will not only cut a hat from a photograph or a drawing, but she will also copy one that you might have with you or one that you see only in your imagination. The hat is delivered, finished, the same night.

BASIC ECONOMY

Lifts on heels may cause any one who does any walking endless misery. The lives of most heels seem hardly longer than that of a match; shoemakers seem to build lifts of the frailest, most perishable stuff. Consequently, endless paths are worn between many a front door and the shoe-repairing shop. But some bright young man in the shoe business has eased the situation. He has invented lifts neatly known as Fitz-on. You buy them singly, by the dozen, or in bushel baskets, if you like, and you pay about twenty-five cents a pair for them. The nimble thing about them is that, when one wears out, you pry it off with a shoe-horn and plug in another—it's as convenient as an electric light bulb. You will find them at Saks-Fifth Avenue.

These trim, sleek new clothes of autumn are destined to put us into a tailored mood, because so much of this season's smartness is built on the lines of the tailored suit. The consequence is, as always happens in a tailored season, that the par value on scarfs immediately goes up. A good scarf becomes a very precious possession. It gives a never-failing dash of variety to tailored clothes. If you haven't as many as you feel you'd like, an admirable scheme is to lie low until your husband has departed for the office and then plunge into his upper bureau drawer, fishing out the most adaptable

of his large silk handkerchiefs. Tied around your neck, with the knot in front, it adds a pleasant fillip to your costume.

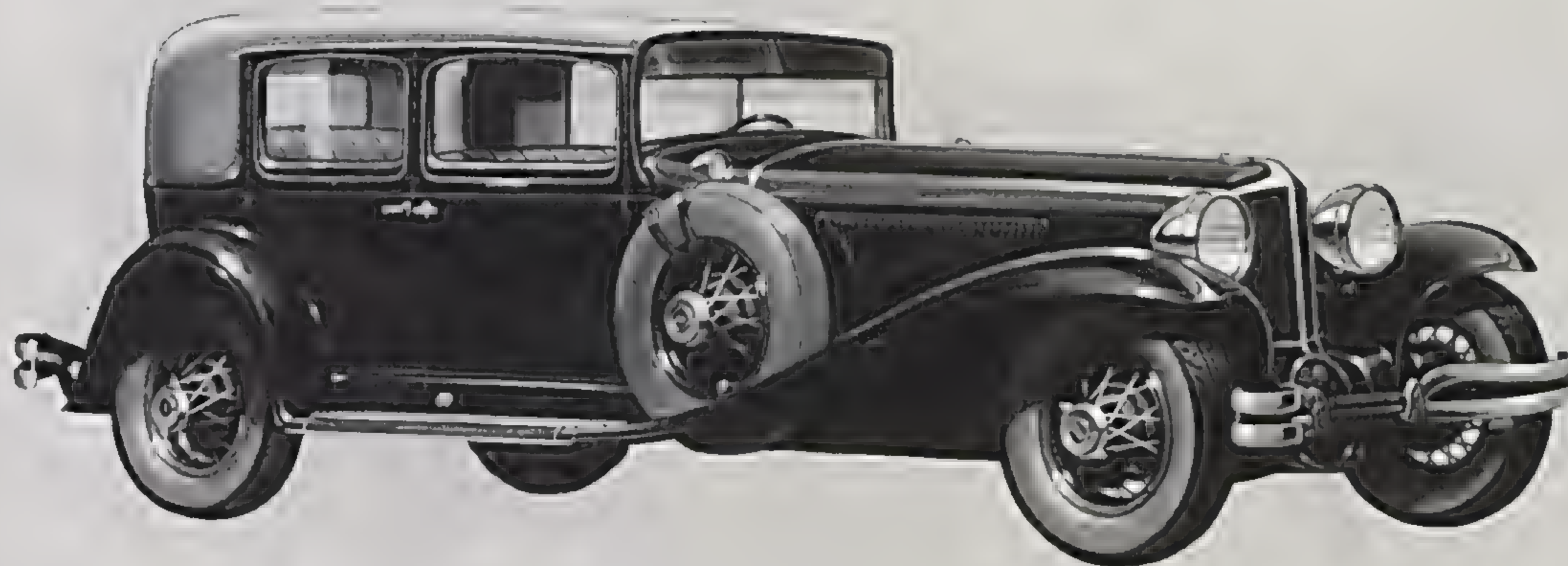
A great disguiser of old clothes and one who makes them masquerade in the newest-looking manner is one André Balod in West Fifty-Sixth Street. Among his other acts is the one he performs with the fur-gilet coat shown on page 71. You bring him an old fur coat for which you have great affection, but no further use because of its deplorably shabby condition. Like Pollyanna, he finds the best that is in it, adds to this his own materials and ingenuity, and thus produces the vision that you now see portrayed before your very eyes. Being a tailor, he can, of course, do countless other tricks, too.

You probably have not yet acquired your autumn face, with the sun coarseness gone from it and a creaminess that comes only from tender care. But you can acquire it, in a style to which you may not have been accustomed, at the sumptuous new salon of Richard Hudnut, on upper Fifth Avenue. Here, in grandly luxurious style, you may be smoothed and patted and churned into a new radiance at such small cost that you can hardly believe it. And, if you haven't time for the complete rejuvenation that includes pleasant manipulations on your neck and back, you may have one that takes only half an hour and still does wonders for your complexion—including a glamorously natural make-up.

WEDDING PRESENTS

Early autumn always seems to bring forth an overwhelming number of weddings—of dear friends, slight friends, mere acquaintances—all of whom seem to deserve wedding presents. The cheery thing about buying them, even though they do slide over into the extravagance list, is that you can usually find such delicious ones, out of the ordinary things, with personalities of their own, for very little money. At Rena Rosenthal's, for instance, a place where you could sink fabulous sums were you so inclined, you can also discover engaging little knickknacks for less than—well, five dollars, anyway. The point is that you can't go wrong there. The flattest ash-tray in the shop is as good, in its class, as the most expensive paintings. The Chintz Shop and Olivette Falls, both on Madison Avenue, are two other "discoveries" where, besides countless enchanting gadgets, there are especially good lamps and shades and all sorts of dressing-table and boudoir accessories. Third Avenue, carefully scanned, is often a fruitful harbour for inexpensive presents, too, some of them being so inexpensive, in fact, that you won't feel extravagant in buying them for yourself. The Five and Ten Dollar Antique Shop is another place where you can sometimes unearth little gems. Your mind is easy when you go into it. You know just how much you are going to spend.

You may feel too poor to have a maid and so pity yourself struggling along with stoves and dish-cloths, being helped out once a week by a brisk person who (Continued on page 92)



LEADERSHIP WON AND HELD

The leadership of the Cord front-drive in the fine car field daily becomes more pronounced. This is traceable to the accumulative experience of Cord owners who enjoy advantages not obtainable in any other automobile. Included among these exclusive advantages are effortless handling, a different roadability, a sense of security, and an absence of fatigue for driver and passengers that obsolete any car less efficient and commodious.

BROUGHAM \$2395 - SEDAN \$2395 - CONVERTIBLE CABRIOLET \$2495 - CONVERTIBLE PHAETON
SEDAN \$2595. Prices f. o. b. Auburn, Ind. Equipment other than standard, extra. Prices subject to change without notice
AUBURN AUTOMOBILE COMPANY, AUBURN, INDIANA

CORD

F R O N T D R I V E



SERVING A DUAL PURPOSE

A Negligee and Hostess Gown with dinner gown smartness trimmed with sable tails and Alencon lace. Its feminine cling is obtained through the use of the new velvet, called

Vel-Couture

For information you may write to

OMAR KIAM

21 West 46th Street

New York City

FIRST AUTUMN CLOTHES

(Continued from page 90)

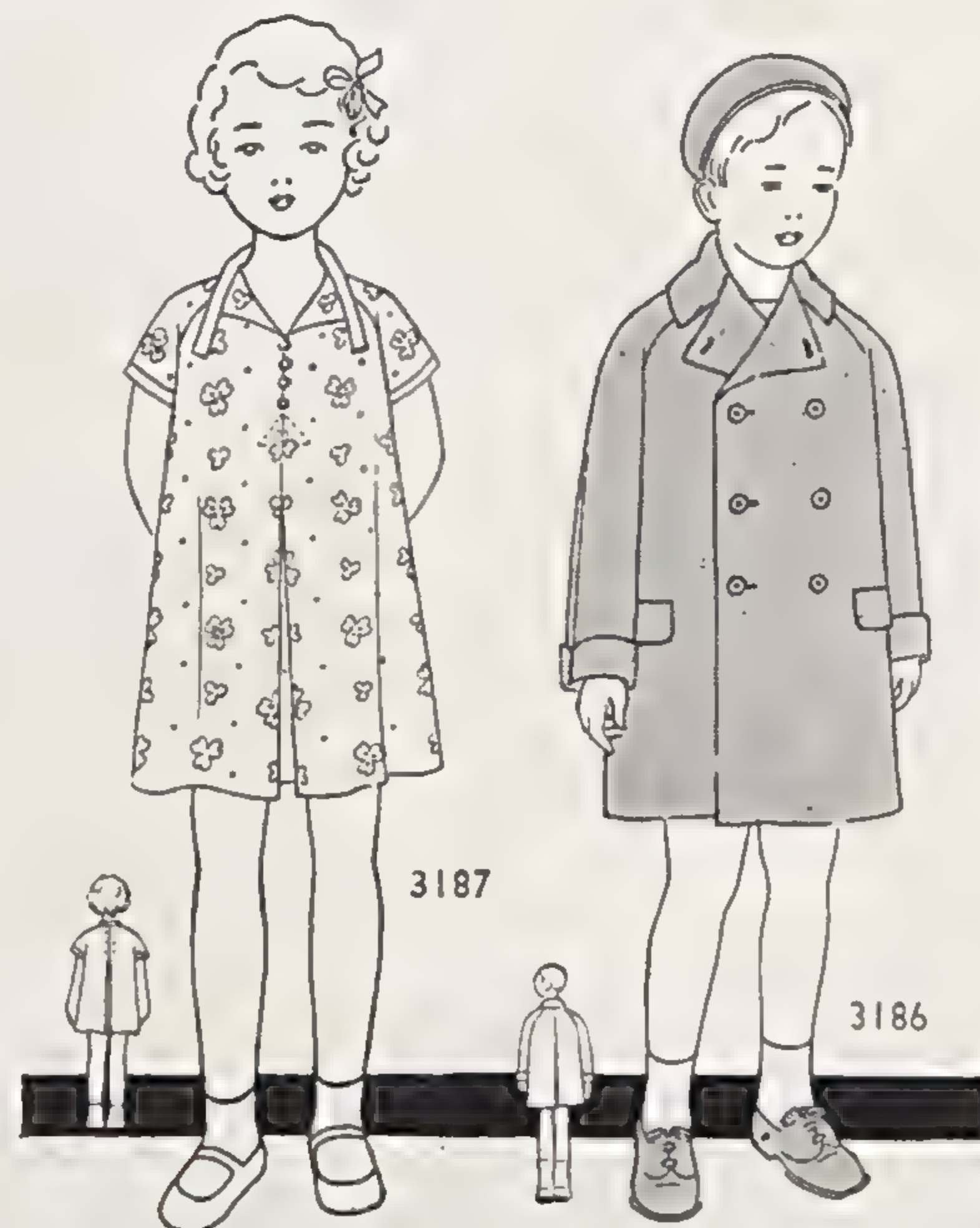
turns your dwelling inside out with mops and brooms and vacuum cleaners and then departs, leaving it in a spic-and-span condition that lasts for approximately one day. If you are doing this, you have probably overlooked the pleasant possibilities of a half-day maid who will come in at one or two o'clock in the afternoon, clean your place, do your shopping, cook and serve your dinner, and clear away. If you assure such a person a steady, day-to-day job, you will be surprised at how little wages you will have to pay her—hardly more, in fact, than you are obliged to pay your weekly woman. And it is so pleasant to have some one to scour ash-trays for you every day! Hostesses, Inc., on Madison Avenue, can find you such a person to come in every day, from Sunday to Sunday, for about \$15 a week, and various agencies will supply them for about \$10 a week.

We have all cringed at the sight of alarm clocks and done our best to hide their ugliness behind photographs or the bottles on the dressing-table. But, somehow, their blatancy always seems to peep out even from behind corners—they won't be downed. The sweet dream of a smooth-lined clock, looking like clocks that have no alarming functions, is realized in an ecstatically inexpensive one at Macy's. It is small and square and well-built, with a thin, flat face that leans backward when it is set on the table—in fact, the greatest compliment that can be said about it is that it is a good-looking clock that doesn't give any outward signs of being an alarm clock.

The little game of interchanging clothes to make first one costume and then another is learned by very simple sets of instructions, if you keep an eagle eye out for adaptable Vogue patterns. For instance, No. 5776 is not only an enchanting afternoon dress, but it has a jacket that, made of an agreeable fabric, might also go with many of your evening clothes, es-

pecially if it were thin enough to wear under a really heavy wrap when the weather gets cold. No. 5777 is terribly smart as a heavy woollen suit with fur trimming, but, if you had it made of a sheer wollen, you could wear it without a blouse and with its shield neck-line buttoned high and flat. You probably want one of the superlatively chic evening wraps that sheathe you slimly right to the ankles, but they cost staggering sums in the shops. However, No. S3521 is the same type of wrap as the one of Vionnet's that had and is having such a success, and it can be made, relatively inexpensively, of the same kind of heavy Lyons velvet. Another "convertible" is No. 5759 and 5752, a skirt and jacket that form the nucleus of a superb suit. It may have its interestingly shaped plastron in front made of velveteen, or this plastron may be made of its own woollen fabric and, for a little variety, skirt No. 5753 might be made in another colour, darker or lighter, to go with it. If you need a little light wrap to wear indoors with your evening dresses, and if you can find about a yard of a remnant of the fabric and colour you need, by all means have it made up into the wrap No. 5763, looking in the front like a cape, in the back like a jacket, and delightful all around. And instead of buying your maid's uniforms in the shops, you might give her pattern No. 5782, some thin cotton or rayon material, and some organdie, and let her run up her uniforms and aprons in her spare time.

And take heart about the clothes of the coming season. They haven't gone half so expensively elegant as people predicted they would. They are not only simple and wearable (the very day-in-day-out-and-never-tire-of-it kind), but they are gratifyingly inexpensive. Fortunately, in America, where every other person has the job-fever and spends part of her time in an office, clothes happen this way.

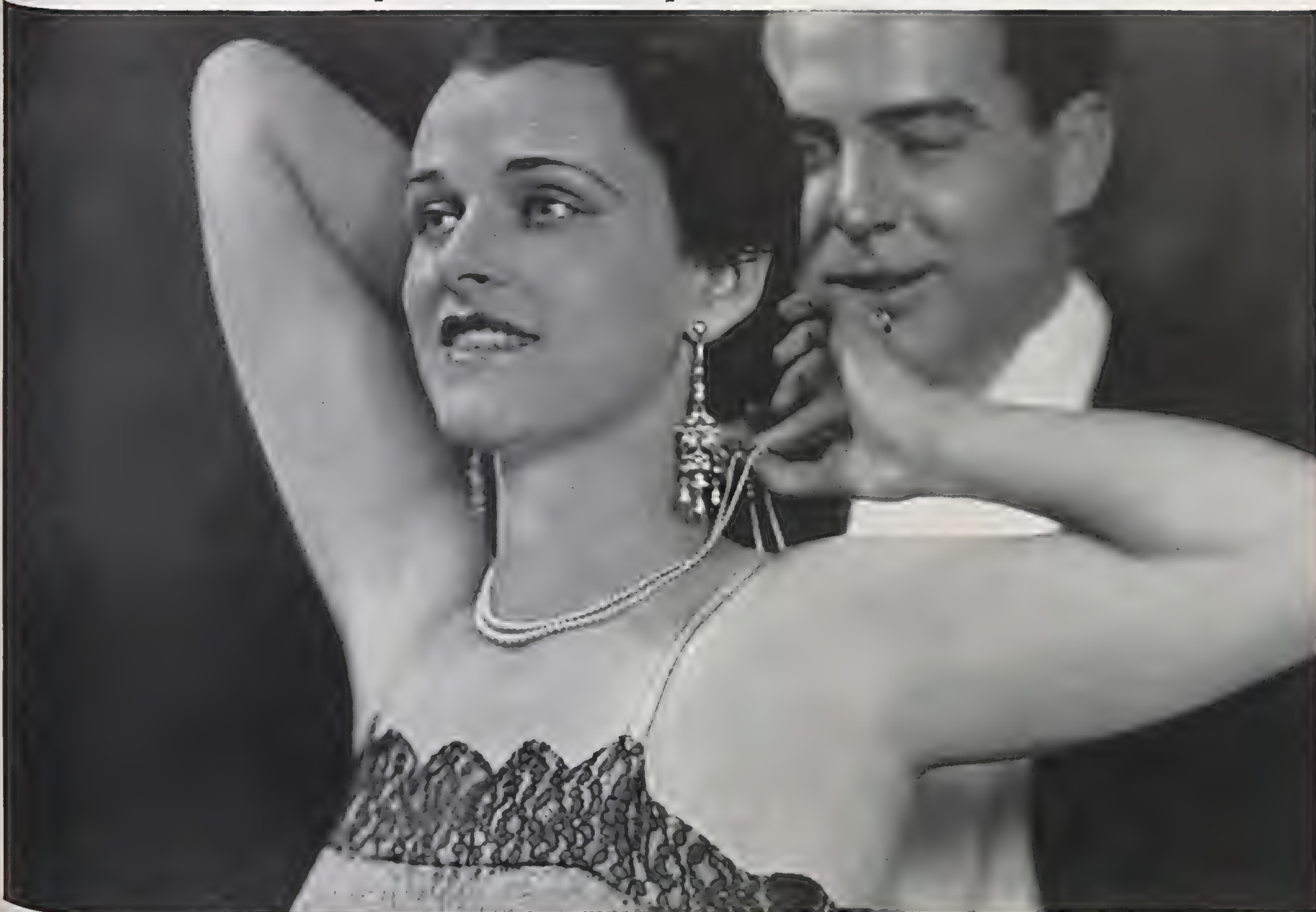


Frock 3187—An easy-to-make frock, of Ryan's Paris-lawn, has a kimono back. Designed for sizes 2 to 8

COAT No. 3186—Cool days demand a wool coat like this, of Forstmann's Ispana. Designed for sizes 1 to 6

DESIGNS FOR PRACTICAL DRESSMAKING

permanently destroys unwanted hair!



ZIP
IT'S OFF
because
IT'S OUT
EPILATOR
NOW ONLY \$1.00
(DE LUXE SIZE \$5.00)

• TODAY, ZIP Epilator is the only epilator registered and permitted to be sold for actually destroying hair growths, by removing the cause. Tested over a period of twenty years, ZIP has met every requirement and has been used by hundreds of thousands of women for permanently destroying hair on the face, arms, legs and under-arms. So simple. So quick. ZIP leaves no trace of hair above the skin; . . no prickly stubble later on; . . no shadow under the skin. ZIP is pleasant to use, safe, and delightfully fragrant. It is this product which I use at my Fifth Avenue Salon.

ZIP
PERFUMED
DEPILATORY CREAM
GIANT TUBE 50c

• JUST spread the new ZIP Depilatory Cream over the hair to be removed, rinse off with water, and admire your beautiful, hair-free skin. If you have been using less improved methods, you will marvel at this white, fragrant, smooth cream; safe and mild, but extremely rapid and efficacious; in a giant tube, twice the size at half the price. . . ZIP Depilatory Cream leaves no unpleasant odor, no irritation. It is the most modern, instantly removes every vestige of hair, and relieves you of every fear of later stubble or stimulated hair growths.



DO YOU USE A RAZOR?

If you insist on using the harsh razor at times, . . . take this advice from one who knows: Protect the skin before applying the razor. Simply spread ZIP-SHAVE over the surface . . . and shave. The application of ZIP-SHAVE not only speeds up the razor, but overcomes chaf as well. Giant tube, 50c.

To permanently destroy hair ask for
ZIP Epilator—IT'S OFF because IT'S OUT
New \$1.00 size—de luxe size \$5.00
Treatment or FREE Demonstration at my Salon

Madame Berthé

SPECIALIST
562 FIFTH AVENUE, NEW YORK
ENTRANCE ON 46th STREET



Model 725
• Sizes 14-20
36-42

\$8.00

The Fashion-Wise take to **WOOLLENS** for FALL

This Hubrite dress is typically Autumn 1931. Its material is a soft, light weight wool crêpe (a fabric leader for Fall); its style is distinctive; its cut, fit and tailoring are careful to the last detail; and its modest price denotes *value* according to the standards of Hubrite. In blue, brown, green, rust or black with ivory satin folds at neck. Appliqued bands, loops and ends of self material and ivory ornament.

Other Hubrite Informal Frocks priced from \$2 to \$11 are at such stores as McCreery's, N. Y.; Filene's, Boston; Taylor's, Kansas City; Rich's, Atlanta; Goldstein-Migel, Waco; Coulter's, Los Angeles; Younker Bros., Des Moines; and Sage-Allen, Hartford, or write us.

Send for Style Folder V-9
Prices slightly higher West of Rockies

HUBRITE
Informal Frocks
INCORPORATED

HUBRITE INFORMAL FROCKS
100-112 Shawmut Avenue Boston, Mass.



MARTINUS ANDERSEN

Amusing pottery casserole in rose on a yellow plate, with dark blue glass and a pottery fruit centrepiece. These are from Macy's

B E A U T I F U L S O U P S

(Continued from page 66)

Consommé Bellevue is made in the following manner:

Two dozen small steaming clams are washed well and opened. These are placed in a saucepan with two quarts of cold water and simmered until the stock is reduced to a quart. The broth is strained through a cheese-cloth and seasoned with salt and pepper. A good chicken stock has been prepared, and the two are combined in the proportion of one pint of chicken stock to a half-pint of clam broth. This is topped with a thin film of whipped cream and a dash of paprika. Incidentally, when the clam essence has been acquired, you have a clam broth complete in itself. If you prefer, a good bottled clam-juice can be used in place of the clam essence. This amount will serve six people.

A soup which does not have the aristocratic flavour of the preceding ones, but which has an especially high standing in masculine favour is black bean soup, a grand beginning for a meal that requires a substantial soup to complete it.

BLACK BEAN SOUP

A pint of black beans are soaked overnight. These are drained and cooked slowly in two quarts of cold water until the beans are soft, when they are rubbed through a strainer. Three tablespoonfuls of butter are heated in a saucepan in which two tablespoonfuls of chopped onions are cooked for two minutes, when two tablespoonfuls of flour and a quart of good soup stock are added. The strained black beans are then put in with a teaspoonful of salt and a dash of pepper, and the mixture is cooked slowly for five minutes. A thin slice of peeled lemon is placed in each soup plate. This amount will serve eight people very adequately.

POTAGE SAINT GERMAINE

A second soup in this same general school is Potage Saint Germaine. There are various theories of prepara-

tion for this, and here is one of the best and the simplest. Cook your pease, the green variety, for about an hour and a half in a pot with sliced carrots, celery and onion, a piece of ham, and seasoning of salt, pepper, and a little sugar. Then, strain them and mash them through a strainer, adding cream and butter till the right consistency is gained. Toasted croutons are always served with this, and shredded carrots may be added. Another suggestion for this soup is to make it with equal parts of fresh pease and dried pease. A pound of pease used in this manner will make soup for four persons.

ONION SOUP

Onion soup always belongs in a category of its own, since there is nothing quite like it, and its devotees will make a meal of it whenever they can. In the May 15, 1931 issue, Vogue published a recipe for onion soup (borrowed from the *Gun Club Cook Book*), which couldn't be bettered and which was intended to be served in individual casseroles, in the manner shown on page 66. In restaurants, the waiters ladle your soup from the pot into your soup plate, but your real onion soup enthusiast would rather have his direct from the pot in which it has been cooked in the oven. This soup is essentially part of an informal meal, and never does it taste more superb than in the early hours of the morning, as when you are visiting Les Halles in Paris or encounter it at a very early breakfast on shipboard, with a long night behind you.

Another point of service that Vogue has noted on page 66 is the placing of the tureen on the table, so that the hostess serves the soup herself. This is a very pleasant gesture, and, if you have a beautiful old tureen hidden away among your possessions, now is a good time to restore it to its former glory. In the photograph, the tureen has just been placed upon the table, and the cover is about to be lifted. The empty soup plates are in front of the hostess, and, as she (Continued on page 96)

Generous pads of snowy cotton for applying cleansing liquids, astringents and other cosmetics



Smaller pads for patting on powder or deodorants



Pledgets of clean cotton for cleansing baby's eyes, nose and mouth



Tiny wisps for your manicure



Clean cotton . . . big pieces, little pieces . . . as much as you want . . . out of this convenient new sheltering container. . . .

The Cotton Picker

It's the finest cotton that grows. Now you get it in the nicest, smartest container, with a snug-fitting cap to keep it tightly sealed against dust, and an ingenious opening for convenient removal.

Ask for The Cotton Picker— at almost any drug, toiletry or infants' counter. Only 25c.

BAUER & BLACK
DIVISION OF THE KENDALL COMPANY
Chicago • New York • Toronto



● Notice: Doctor Marcel Von Wertaaur requests that women will please not come to his laboratory to buy Velo-Derma. He has none for sale there but has appointed The Velo-Derma Company, 105 East 29th Street, New York City, sole distributors for the world



UP FIFTH AVENUE

THERE SPREAD FROM LIP TO LIP THE STORY OF A STRANGE MISTAKE
How a chemical explosion caused this German scientist to discover that formula 770 makes the skin grow young

It is an irony of life that some mistakes should bring misfortune to their authors while others bring fame. In the case of Dr. Marcel Von Wertaaur, a brilliant yet unknown young research chemist, there is an amazing story to tell of a mistake that brought him fame and fortune almost over night—the accidental discovery of a revolutionary new preparation that makes the skin grow young instead of old. Although his thoughts at the time were as far removed from cosmetics as fashionable Fifth Avenue itself, he has since been hailed by beauty specialists and women throughout America as the discoverer of formula 770, now called Velo-Derma. We here present Von Wertaaur's own original account of how he accidentally found the most talked of youthifier in the history of modern dermatology:

How I happened to create formula 770

On March 7 of last year I was working with some very powerful acids when a retort suddenly exploded and covered my hands with its searing contents. As you may already know, all chemists, when working with acids, keep a lye solution handy in case of accident. Lye neutralizes the action of acid and frequently prevents a nasty burn. On this occasion, because my lye solution had stood so long, it was excessively strong, and when I plunged my hands in it, the lye over-balanced the action of the acid and left my hands corduroyed with wrinkles.

I immersed my hands in 770

In another container on my table was formula 770 (Velo-Derma), a new organic reagent which I was using in another experiment. Knowing it was harmless and would be cooling, I hastily dipped my hands into the receptacle. Imagine my astonishment when I withdrew my hands, to find the wrinkles entirely smoothed out and the skin white and normal.

Mrs. S. pays a visit

Thinking nothing more of this at the time than to jot down a memorandum of the incident for future safety, I went about my work. A few days later, an acquaintance, Mrs. S., dropped in at my laboratory to make a call. Over a cigarette she complained at the complexities of her daily beauty treatments and asked me why I didn't invent a cosmetic that would do the work of all the others. I told her cosmetics were out of my line. Then, suddenly, I remembered Experiment 770 and told her the story. Interested at once she begged me to give her a vial. I did so, but told her that its cost was prohibitive for popular use.

Then the trouble started

Perhaps a week later, Mrs. S. telephoned. She simply had to see me. She was so excited she could hardly talk.

She arrived breathless, her hands filled with bits of paper. "Look at me, Doctor, look at me!" she exclaimed. I had no idea what she was talking about.

Finally, I pieced out her story. It seems she had taken my suggestion seriously and used my Experiment 770 as a skin treatment with evidently remarkable results.

By word of mouth it had gone around that a sensational new beautifier had been discovered, and her friends had commissioned her to get some for them at any price. The bits of paper were checks. Nothing would do but I must stop everything and make enough 770 to fill her orders.

"But my dear lady," I told her, "in the first place I am not a beauty doctor and, in the second place, this formula is far too costly for any commercial purpose. It would have to sell for at least \$10 an ounce."

"Don't be absurd," she said impatiently. "Women will pay that gladly for a preparation that will really do the work as this does. Besides, you have to use such a tiny bit, it wouldn't really be expensive. You've simply got to make enough to supply these orders." She thrust the money in my hands.

Women have made my life-miserable

That was only the beginning. Since that day my regular work has been at a standstill and I have been busy day and night trying to keep pace with the demand for Velo-Derma.

Finally they heard about it in a great New York department store and the buyer searched three weeks until she located my laboratory and placed an order. Soon other New York department stores followed suit.

Women flocked here with checks in their hands. There was always a line of limousines at my door.

How so many people heard about it I have no idea, but my telephone rang incessantly until I had to change my number.

The New Yorker sent a young woman to see me; she wrote about Velo-Derma in the magazine. Harper's Bazaar and Vogue were next.

When these articles appeared orders started to pour in from out of the city. Telegrams came from San Francisco

and Hollywood. I even received a cabled order from Scotland. I couldn't imagine what had happened. The whole world seemed to want Velo-Derma.

I appoint an agent

Without my spending one penny in advertising, without ever once putting my foot inside a store, the demand for Velo-Derma soon grew to where I could no longer handle it.

I had either to get rid of Velo-Derma or give up my real work. I chose the former.

At the advice of my lawyer, I got in touch with a group of individuals here in New York who are experienced in business. I have made an arrangement with them whereby they are to pay me a royalty on every bottle and take over the whole responsibility. I have agreed to supervise the manufacture. I can do that and still have time for my research.

So if you want Velo-Derma, and your favorite store cannot supply you, please do not come to see me. Fill out the coupon and my agent will supply your needs.

How to apply Velo-Derma

*Velo-Derma is extremely simple to use. A very few drops should be applied to the face by pressure with the fingers, after the make-up has been taken off at night and before it has been put on in the morning. Mrs. S. says it is quite effective in actually erasing wrinkles, especially if applied with heat. Her way is to wring a hot towel as dry as possible and apply over the Velo-Derma for five minutes. I can understand chemically why this might be helpful.

Mrs. S. says Velo-Derma not only removes wrinkles, but does the work of muscle oils and astringents and is quite the best powder base she has ever found.

I cannot vouch for these things, but hundreds of unsolicited letters from women enthusiastically bear out her statements.

You can prove it for yourself if you like. Velo-Derma is on sale at the better department stores.

Velo-Derma comes in \$10.00 and \$25.00 flacons. It is economy to buy the larger size.

*At the insistence of Mrs. S. and other women, I took time to formulate a cleansing cream. These women declare it is the perfect cleansing cream. It sells in \$3 and \$5 jars.

V-9-31

USE COUPON IF STORE CANNOT SUPPLY VELO-DERMA

THE VELO-DERMA COMPANY

105 East 29th Street, New York City

Enclosed is my check or money order for Velo-Derma

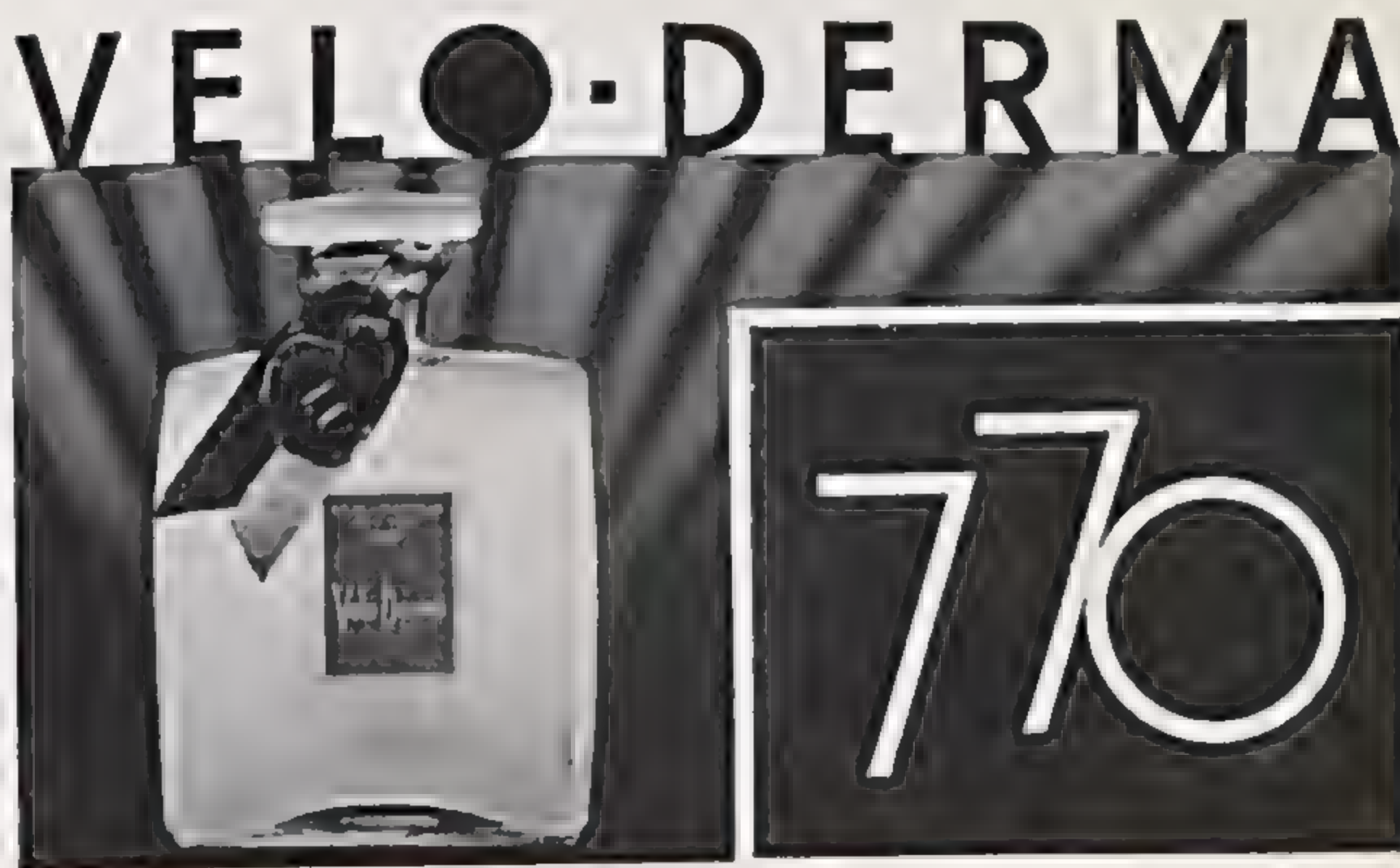
☐ \$10 flacon

☐ \$25 flacon

M _____

Street _____

City _____ State _____



B E A U T I F U L S O U P S

(Continued from page 94)

fills each one, the butler takes it from in front of her and passes it to the guest. You can have the soup served from a side table, if you prefer, in this way, and it is an excellent way of being sure that hot soup reaches the table hot.

The lingering hot days of autumn make cold soup still one of the most thoroughly delightful things we can find upon a menu, and, since this article is a veritable compendium of soups, it would never be complete without Crème Vichyssoise, a cold soup without peer. This was originated by Monsieur Louis Diat, the chef-de-cuisine of the Ritz, in New York, and marks a milestone in soup history.

CRÈME VICHYSOISE

The white part of six leeks and an onion of medium size are finely sliced and browned lightly in sweet butter. Six medium-sized potatoes finely sliced are then added. About a quart of white consommé is put in the pot, and the soup is cooked until the vegetables are tender. The vegetables are crushed, and the soup is put through a sieve. One pint of milk is added, the mixture is brought to a boil, seasoned to taste, and thickened with a pint of heavy cream. This soup must be served ice-cold.

Another soup, which we are accustomed to encountering in iced or jellied form, but which is equally good hot, is Consommé Madrilène, a perfect soup for lunch.

CONSOMMÉ MADRILÈNE

A strong chicken consommé is the base of this soup. Five or six large ripe tomatoes or a large tin of tomatoes are added to each quart of the consommé. This is strained, and, if the soup is allowed to remain on the ice, it will become jellied. If you prefer, it can be served cold, but not jellied, or hot. A slice or section of lemon should always be served with this.

Russian Borsch is a soup not frequently encountered in people's houses probably because it is rather difficult to make, but delicious none the less and with a superb flavour. If you have avoided it because you thought of it as a heavy soup, try it strained clear of its vegetables and meats and see how delicious it is. This, as well as the two recipes that follow, came from Chef Louis' vast books, in his collection at the Ritz. These recipes serve from eight to ten people.

RUSSIAN BORSCH

Two celery knobs, two carrots, two onions, three beets, two leeks, and a half-head of red cabbage (the proportion according to their flavouring properties) are cut in slices and browned in a little sweet butter. A duck and beef stock is prepared, using two shins of beef, the carcass and giblets of the duck, the trimmings of the vegetables used, thyme, bay-leaf, marjoram, a small handful of peppercorns, a little salt, and the juice of three beets. This is cooked for three or four hours, the fat is removed, and the soup is strained through a muslin.

The vegetables are then put in the soup, together with a piece of par-boiled lean beef weighing two or three pounds and a head of fennel. The beef is cooked with the vegetables for three or four hours, and, about forty minutes before the soup is finished, a partly roasted duck is added. Five minutes before the soup is taken up, six par-boiled frankfurters, cut in slices, are added. The fat is carefully skimmed, and the beef and duck are removed, cut into small dice and replaced in the soup. Sour cream is served with this. If the soup is strained, it can be served clear, either hot or cold.

CRÈME WASHINGTON

An onion is sliced and browned lightly in sweet butter. One pound of rice or wheat flour is added and cooked until a golden-brown. White stock and the raw kernels of four ears of corn (or a sixteen-ounce can of corn) are added. A bunch of celery and leeks, together with some good veal bones are added, and the soup is cooked between one and two hours. The celery and leeks are taken out, and the soup is passed through a sieve. This is then allowed to boil up and is thickened with one pint of sweet cream or with two or three yolks of eggs and cream, seasoned to taste, and strained through a fine muslin.

BISQUE OF CRAYFISH

This is an elaborate soup which requires quite a bit of preparation, but it is a delicious prelude to a formal dinner. Two carrots and two onions are diced and browned in butter to which a little thyme, bay-leaf, and parsley are added. Eight crayfish are then added, together with a little glass of cognac, one glass of white wine, and one pint of white consommé in which to cook them. In the meantime, one pound of rice is cooked in a quart of white consommé until it is well done. When the crayfish have cooked for about twenty-five minutes, they are pounded well in a mortar (keeping a few of the bodies aside). The cooked rice is then added, the mixture is pounded a little more, and then passed through a sieve. The soup is then heated without coming to a boil and finished with cream and butter, with a dash of cayenne. The small pink crayfish which were kept aside are placed in the soup. If crayfish are not available, lobster can be substituted.

No dissertation upon soups would be complete without mention of the virtues of those excellent soups that come to us in tins. Where would we be in an emergency, for example, when our favourite recipe demands "take a cupful of stock," without the ever-ready canned variety to resort to? Campbell's consommé is perfect for such an occasion, and their Printanier Soup, which is a consommé with vegetables, will acquire an excellent jellied consistency, entirely unaided by gelatine, if you leave a tin of it on the ice overnight—a test of good soup, by the way. And to return to the Mock Turtle, which originally inspired this discussion, Campbell's Mock Turtle Soup is a triumph in itself, whether the occasion is an emergency or not.



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to Miss* **MRS. TO BE**
“Strathmore”

You need have no great knowledge of fine papers for wedding announcements . . . you need not concern yourself with technical inquiries as to quality, perfect taste and acceptance. You need remember but a single word . . . "Strathmore." It is the name of wedding papers so fine, so perfect in taste, so thoroughly accepted everywhere, that it serves as a guide when you go to your stationer's or engraver's. Ask for them.

Strathmore Wedding Papers

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THE perfect "first fall dress" . . . thin wool with Persian lamb. The finesse of fabric, line and detail that long ago made Bendel custom clothes the inevitable choice of women of importance, is evident in this conservatively priced coathdress for immediate wear.

SECOND FLOOR

Henri Bendel Inc.
Fifty-Seventh Street West



FASHION POINTS OF THE PARIS SEASON



1. Here is a new fur scarf—of mink without tails, but with feet attached by a small clip

2. An amusing jacket seen at Les Ambassadeurs was of black pleated taffeta and had a bow at the neck

3. Madame Agnès was seen wearing a white wig, with wisps in front and tight curls in back

4. One chic diner at Les Ambassadeurs wore black mesh gloves and a black velvet jacket

5. This black felt hat with its forward tilt was seen at the polo. A watch fob swung from a lapel



6. A dress of black crêpe satin has a band turned up on the dull side. Hat and shoes are black satin

7. A spectator at the polo wore this fitted natural wool coat. No. 5 shows the front

8. Seen at the races—a coat of shirred black-and-white printed crêpe and a black straw hat



More than a floating hotel—the S. S. Empress of Britain is a floating club—two, in fact, a town club and a country club. This is the sports deck with a real tennis-court

TO EUROPE—THE NEW WAY

BY SARA HAMILTON BIRCHALL

THE steamer trunk is on the rack of the sedan. James holds open the car door with proper rigidity.

"Where to, madam?"

"To Europe, James."

No, you are not being taxed to a North River pier. Six hundred miles of the road to Europe is going to roll away under your own tires before you even smell salt water.

You are going the new way to Europe, by Quebec, on the five-day Empress of Britain.

Europe lies northeast of us. Six hundred miles of nothing you make at ease in your own car to Quebec. Eight hundred miles of easting you make sailing through the sheltered Saint Lawrence Seaway, almost within hail of *habitants* at the plough.

Nearly half of the three-thousand-mile journey you pass in smooth peace before you hear old Triton blow his wreathed horn on the Grand Banks, Cherbourg then being only three days of open Atlantic away.

If you do not motor, you can go up by train on the Montreal limited, the Quebec through car landing you at dockside in the very shadow of the great white Empress at the new Quebec docks. Your baggage is taken care of for you. On arrival, you merely descend, stroll across the dock in the wake of a bright-eyed Québécois carrying your overnight bag, and sit down to luncheon on board in the Salle Jacques Cartier under the murals of abundance painted by Frank Brangwyn! Before luncheon, perhaps you have a cocktail in the Knickerbocker Bar, where Heath Robinson's fancy has run whimsical riot in the Legend of the Cocktail on the walls. After luncheon, you may wander up to the Sports Deck and discover a game of real tennis in full swing on a real tennis court, or you may have a swim in the big pool if the day is hot, and tea subsequently at the pool-side café. The French-Canadian farm-lands begin to slide by, and the little schooners of the Saint Lawrence wave friendly hands *en passant*.

If transatlantic liners are sometimes called floating hotels, the Empress of Britain is a floating club. Or rather, two clubs, town and country.

As you stroll about, somebody will be sure to nab you and explain that, in size, the Empress is ninth among liners; in speed, a five-day boat holding the land-to-land record of the Atlantic (three days, two hours, thirty minutes from Belle Isle to Bishop's Rock); and that, in space, she gives the unheard-of amount of thirty-six gross tons displacement per passenger.

Somebody will also probably tell you Douglas Fairbanks' joke about the lost soul who asked the purser, "Pardon me, which way is it to the sea?"

But after all, what are statistics anyway? The important thing is the feeling of a ship. The comfort of your living quarters. The freedom with which you can play.

Your living apartment is big—usually about twenty-seven feet long, with standing beds and plenty of closet and drawer space. Most of the rooms have private baths. Many of them have English fireplaces. There is every possible gadget to make you comfortable—curling iron outlets, read-in-bed lights, dressing lights, razor-blade slots. The royal suites are five rooms each and have private verandahs.

The Empress of Britain has two club decks, a Lounge Deck and a Sports Deck. She has both dance and symphony orchestras, and talking pictures in her ballroom. She broadcasts to the world from her powerful wireless, and telephones anywhere from mid-Atlantic. She has an elaborate beauty salon, and Turkish baths.

The Lounge Deck is a handsome background for one's prettiest frocks. Sir John Lavery did her ballroom; its ceiling is the dome of heaven with the stars as they stood on the night of her launching. Edmund Dulac did her smoking-room in black lacquer and *chi-* (Continued on page 106)



Hattie Carnegie

INCORPORATED

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"CELESTE" by HATTIE CARNEGIE

CUP-FORM

PATENTED

Brassière

by Model



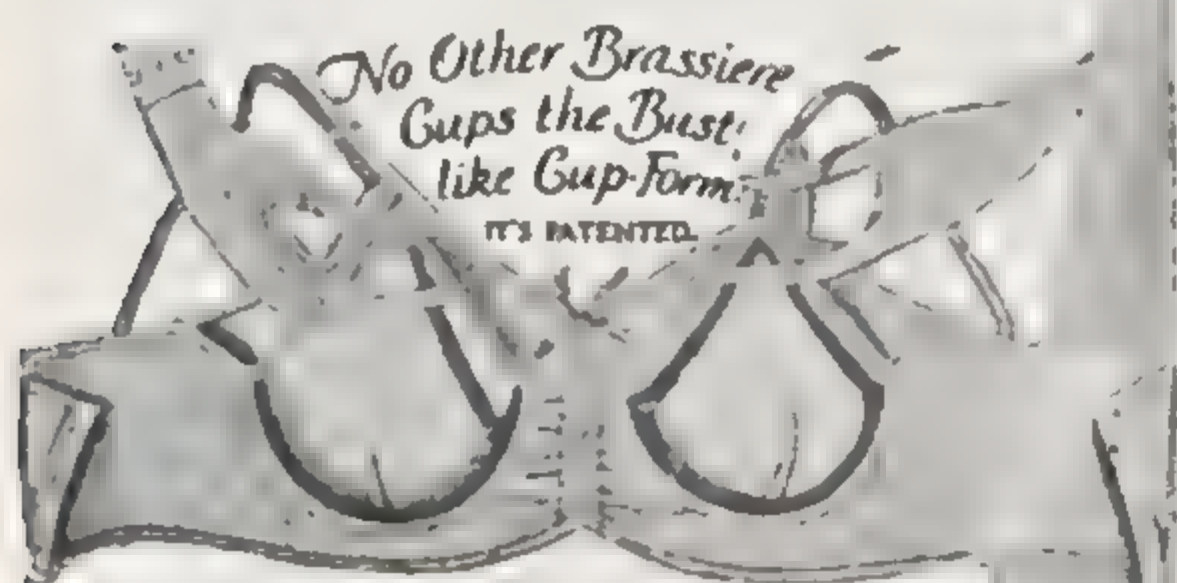
Fall Fashions say "CURVES"

A higher waist line—a more curving bust line, say the advanced fashions for fall and winter. Now more than ever you will be only as stylish as you brassiere yourself.

Cup-form with its inner silken cups, does what no other brassiere will do — moulds the bust into fashionable feminine curves, supports and reduces an over-developed, drooping bust, and adds charm and appeal to the under-developed figure. Doctors heartily endorse its health-giving features.

Write for illustrated style booklet showing narrow, medium or long Cup-form brassieres.

Illustrated Style 2261 of jersey, at all leading stores—\$1.50; others \$1 to \$10.



Model Brassière Co.

London DEPT. 26 Paris
Empire State Building
Fifth Avenue at 34th St., New York, N. Y.
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W O O L L E N S

(Continued from page 48)

as a matter of fact, that left the fabric manufacturers free to turn their attention to weaves. Some of these apparently solid-coloured woollens, however, are deceptive. You may have to look twice at your new blue winter coat to make sure that there isn't a tiny flag-red thread in the weave. If it's there, so much the better. The colour and the fabric will have a deep, mysteriously subtle look, as a result. Often, there's black in the warp at the bottom of these rich, subdued shades.

The great excitement of the year is the new open weave. A lot of them look as though knitted or crocheted by hand. They are marvellous for dresses and blouses, even for suits and coats. They cling softly, caressingly to the figure; they are no more burden than an angel's robe of cheese-cloth; and their great claim to fame is that they don't stretch. But even the knitted and crocheted weaves, engaging as they are, come second to the new drawn-thread woollens. Now, at last, we can satisfy our sense of the fitness of things and wear a woollen dress on a winter's day. Dresses of these fabrics won't cause you to get enraged in a hot apartment or under a heavy winter coat. We have had drawn-thread woollens for summer, sheer as voile; but these new weaves are both substantial and light. Some of them are compact enough for a coat; with more of the threads drawn out, the same fabric is right for a dress. The variety of drawn-thread motifs is enough to keep us amused all year: ribs and diagonals and squares. Light-weight wool crêpes try to make themselves equally useful through scattered, openwork motifs. You find the four-colour range in these woollens, but, without a doubt, they are best in a dull and dusty black—the black that Schiaparelli has introduced. They are almost equally perfect in eggshell. This colour is a heaven-sent substitute for the chalky-white that was blissful all summer and makes the shudders go up and down our spines as autumn winds blow in. An eggshell blouse or dress of one of these open-weave woollens would be a lovely thing—with red, with black, with green, with brown. Rosy-beige—Baldini-beige—is a great colour here, too.

With all this surface interest, façonné weaves, of course, go on. Light-weight crêpes and serges have flat woven patterns, and jerseys often have raised patterns. The serges and crêpes are good for simple town dresses; the façonné jerseys are smart for sports. Rodier has come to the rescue of the formal afternoon dress. An afternoon dress is something, it seems, that one

must have, but it has a deadly tendency to go sewing-circle and tea-party, even with the best intentions in the world. Rodier's "Raipella" is a fine, light-weight woollen, with an embroidered pattern so flat that it looks like a brocade. Sometimes, the embroidery is done in a slightly darker tone of the same shade; but the whole thing is so discreet, so subdued, that in some lights you are not conscious of any pattern at all. Some couturier is going to seize on this woollen for distinguished afternoon dresses, which will be perfect to wear under a fur coat.

In spite of the tremendous preoccupation with fancy weaves, the very smooth, classic fabrics are going to be used for formal town suits and coats. Cheviot, broadcloth, wool duvetine, and serge are all going to make the most of that fitted line. They would be too stark by themselves, but lovely in combination with the short-haired furs that will be worn. For example, an eggshell broadcloth coat would be perfect with sealskin; a red wool duvetine coat trimmed with mink would fill a void in our hearts; and a rosy-beige duvetine trimmed with ermine in a slightly darker shade would be absolutely right.

While certain definite trends prevail, each house has its own way of developing surface interest, its own specialties. Rodier beside his new-born child, "Raipella," has an excellent ribbed woollen with a drawn-thread, hand-knitted looking weave, called "Barraia." Rodier is doing sinellic, in heavier versions, for winter, and shows many granulated or diagonal weaves, overcast with a film of Canton silk.

Meyer still holds to the bouclette weave, but makes it flatter, more circumspect. Sometimes, it looks almost like broadcloth. Granulated and diagonal weaves, with the frosted glaze of Canton silk, are featured here, and the four-colour range is most effectively summed up at this house.

To their former specialty of raised-pattern jerseys, Les Tissages de Montescourt have added good façonné serges and openwork façonné crêpes.

Paul Brion develops new types of his well-known "Scotveliah" and "Scotmayah," one of these having an excellent drawn-thread weave, in small squares.

Lesur and Olré are both stressing diagonals, in ribs or in woven stripes or in close, tight weaves. Granulated light-weight crêpes are another good feature of these two houses.

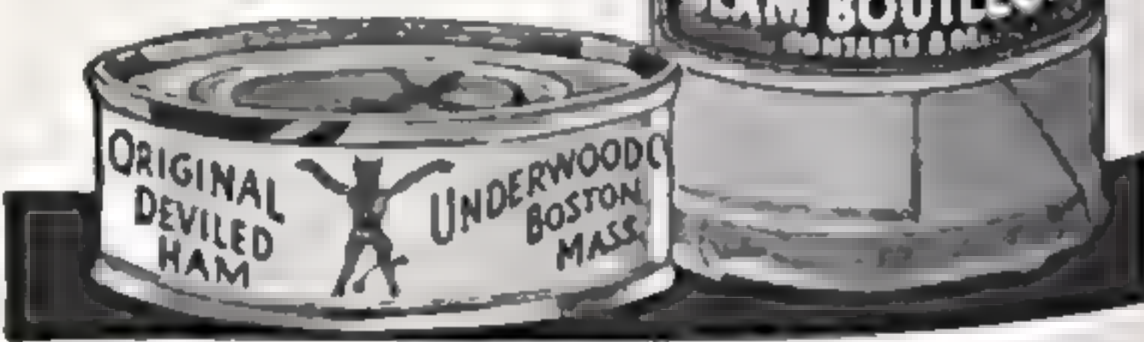
Dormeuil Frères have a smart assortment of mixed or self-patterned broadcloths.

... to make the best Clam Juice cocktail

One bottle of Underwood Clam Bouillon — with a pinch of celery salt, a teaspoon of tomato ketchup and a dash of tabasco; ice and shake — makes delicious clam juice cocktails for four.

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ELEGANCE
IS
FLOWER AND
FLAME

She who is herself exquisite is ever seeking fresh alliances with elegance. For the flower and flame of elegance light her charm with new colors unceasingly. So it is that she delights in perfume, that most delicate of all her caprices. For this precious gift she murmurs her gratitude to Guerlain, who has wrought for her the most enchanting miracles in scents. They enfold her in moods of beauty. She moves to the regal measure of Shalimar, slow and suave. She breathes, with L'Heure Bleue, the fragrance of the lyric blue hour, when Paris renounces day, to be claimed by night. She strives to guess the enigma of the modern, the moving Liu . . . can it be sorrow? And the Shalimar-scented Powder, and Lipsticks Guerlain provides! . . . she rejoices in the access of elegance these small things bestow. Creations so supreme in beauty come only from Guerlain. For the art of Guerlain has been ennobled by an hundred mounting years, so that perfection now comes in the course of nature.



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Please send me week's hair treatment (Harper Method Tonique and Ointment) and free personal advice on questions I am writing. I enclose 25c for packing and postage.

Name _____ Address _____

PARIS AND PARTIES

(Continued from page 46)

The cart was drawn by three white horses on which rode men who were also in costume. Tony Montgomery produced for this *entrée* a painted Sicilian cart (a real one), with a wonderful harness on the small donkey that drew it. The cart was piled high with thousands of white marguerites, in the midst of which sat three beautiful women—Miss Felicia Fiske, Mrs. Leo d'Erlanger, and Madame Muñoz—dressed as peasants on a *fête* day.

Even more extraordinary than the *entrées* was the entertainment: two ballets by Lifar; four of the best orchestras Europe could produce; Miss Grace Moore, who sang an aria from "Manon"; and those two superb artists, Melchior and Leider, who sang the love duet from the second act of "Tristan and Isolde." Really, one could not ask for more!

Supper consisted of corn-beef hash, bacon and eggs, and champagne. In another part of the garden, the chauffeurs and all the servants who had come in attendance were given their supper, and, in a small corral provided for the countless donkeys, pigs, geese, chickens, and what not that came to the ball, there were milk, hay, and bags of corn, for even the animals had been remembered. Just to wander about and see these different points of attraction was as exciting as one's first visit to Coney Island.

HATS AND SHOES

This season, cocktail parties and afternoons at home were entirely discarded in favour of something far more serious—backgammon afternoons. The Comtesse Mercati was at home for backgammon every Monday afternoon, the Princesse Cito every Tuesday, the Baron de Gunzburg every Wednesday, Mrs. Cole Porter every Thursday, and the Princesse Jean-Louis de Faucigny-Lucinge every Friday. No one would have thought of interfering with these afternoons, unless he wanted to become extremely unpopular. And no reception at an embassy could have called forth greater crowds, nor given a better chance to show a new hat.

If hats, in the daytime, were the noticeable thing about smart women—at night, it was shoes. Actually, the shoes were no longer shoes, but sandals, and they scarcely existed except as something to tread upon. Toes were quite visible through thin, very dark stockings, and toe-nails were painted as brightly as possible. I am told there is a new man in Paris who is making a fortune doing feet, just as Antoine made a fortune doing hair.

Although I noticed the hats and the shoes more than anything else, I think I have never seen the women make such an effort to look well and rather

dressed up. "Dressy" clothes are very much in vogue, and, whereas formerly a woman dressed for Ascot only when she went to Ascot, this season she dressed for Ascot every afternoon. This added greatly to the importance of entertaining—giving one a feeling that everybody had come dressed in their best clothes for the party! Perhaps this is the reason why every one agrees that this is the gayest season we've had in Paris for years.

The *Exposition Coloniale* added greatly to the sense of gaiety and, naturally, it became the fashionable thing to give parties at the better-known restaurants or to discover some corner that no one else knew about, to spring as a surprise. The restaurant Bagdad, on the island in the lake, was the most fashionably well known, and there, on Friday nights, went half of smart Paris. On one Friday night, a remarkable gala dinner was given there, with covers at a thousand francs (forty dollars). A show was put on consisting of every good turn the Exposition offered: Cambodian dancers, girls from Martinique, Italian acrobats, and the best native turns. Another restaurant that excited a great deal of attention was the restaurant in the Dutch India section, where the food was unbelievably hot and stranger than strange—but everybody tried it once, and some twice.

At night, the Exposition was a sight of extraordinary beauty, chiefly because of the marvellous lighting. The fountains and the great column of water at the end of the lake, that shot up two hundred feet in the air, when illuminated at night, were beautiful beyond anything that one could imagine. The Exposition was so splendid that it seemed magical. The quiet Bois de Vincennes we all know so well had, in no time, been transformed into a huge city of houses of strange shapes, assembled from every remote corner of the East.

THE EXPOSITION BY NIGHT

I think too little has been said about the Colonial Exposition. How any one who has seen it could fail to be impressed with its beauty—the lighting, the colour, and the way in which the contrasting units were so cleverly arranged—is beyond my comprehension. I went there as often as I could, and wandered about for hours, never tiring of my favourite vistas. At night, the streets and roadways were in semi-darkness, while on every side the buildings, the trees, the monuments, and decorations were lighted brightly, or with a subdued glow that threw them into bold relief, or enveloped them in mysterious shadows, making everything seem unreal and vastly intriguing to the visitor.



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test-application, without obligation, at any good cosmetic counter today. Symphonie makes all other face powders old-fashioned!

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Creator of Symphonie and Armand



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*You'll find them in
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1931 IN THE WEAVE

(Continued from page 57)

green, or red. Among the monotone tweeds, the cashmere fabrics are excellent. The beige that Schiaparelli launched is charming in this cashmere fabric—a perfect material for a country suit. Roubaix monotone tweeds and the chevron diagonal tweeds of American Woollen are beautiful. You will also see many small two-colour checks, such as those made by Roubaix, and small plaids combined with plain fabrics. A beige jersey top with a green-and-brown plaid skirt is an effective costume of this type. Jersey will be at its best when it has one of the new superimposed monotone weaves. Wyner and Security have made this new jersey very successfully.

SILKS FOR AUTUMN

To leap to the autumn 1931 silks (several of which are illustrated on pages 54 and 55)—, here is where quiet elegance reigns supreme. Velvets, satins, metal fabrics, and fine textured crêpes are dominating the scene. But their chic will depend, paradoxically enough, on the simple, trim manner in which they are handled.

The surface interest that prevails among woollens is prevalent also in the silk family. This, of course, is brought about by the continued popularity of solid-coloured materials. Often, the textures of these new silks have been so amusingly woven, you doubt that the fabric is silk. Rough, meshy, and openwork weaves give an utterly new look to the fabric. Cheney's new rough sports silks are illustrative of this type. To unschooled eyes, they resemble knitted materials. Mallinson's "Honeycomb" crêpe is another one that suggests a woollen fabric.

Canton crêpe will be most popular for general daytime wear, with flat crêpe second in importance. The Canton crêpes of Stehli and Onondaga, and Cheney's "Frostkrêpe" are object lessons of this school. Among the sheer silks, Stehli's "Nusheer," like a sheer Canton crêpe, is very smart, and Beau Monde "Chalet" is a good heavy georgette. A marvellous accomplishment in domestic silks is Roessel's

"Maximilian Crêpe," shown on page 54. This is a very fine textured silk that is a cross between flat crêpe and Canton crêpe.

Satin is having an enviable success—not only by day, but by night. The light, luminous satins and the new dull ones are playing major rôles at night. Celanese have a very smart dull satin, and "Mirrokrêpe," the faille-backed satin made by Cheney, has an especially lustrous finish.

THE RISE OF VELVET

One reason for the meteoric success of velvet is that there are so many fascinating new versions. Shelton Looms have a ribbed velvet resembling a very fine corduroy, which will be seen in suits and afternoon dresses. Stirn is showing an erect pile, dull-surfaced transparent velvet that is charming for evening. Lyons velvet will be popular in coat-dresses and in evening dresses and wraps.

Silk colours with subtle deep casts are much more chic, this season, than the more obvious bright colours. The daytime browns range from dark nigger-brown, through reddish brown, to copper-brown. Greens range from billiard-green to subtle yellowish greens which look well with black, brown, or wine-red. Reds have a clear look or else a brown or grape tinge. Beige and eggshell are enormously important. While colour contrast has not become an entirely dead issue with smart women, contrasts are being made with more thought and distinction. Sandy pink is combined with grape-red; creamy beige is worn with bright red; dark inky green is combined with bright yellowish red.

In the evening, except for white velvet, less dead-white will be seen. Patou's beige, pink-beige, and eggshell will begin to replace the chalky whites. Deep dark green, wine, and a certain purplish red will be dark notes in the evening scale. And in-between shades will not be so much in evidence, unless they possess that gossamer effect of tinted pastels, such as water-green or lime-yellow.

YOU CAN GO WRONG

(Continued from page 36)

coming back, with certain, very stylized dresses.

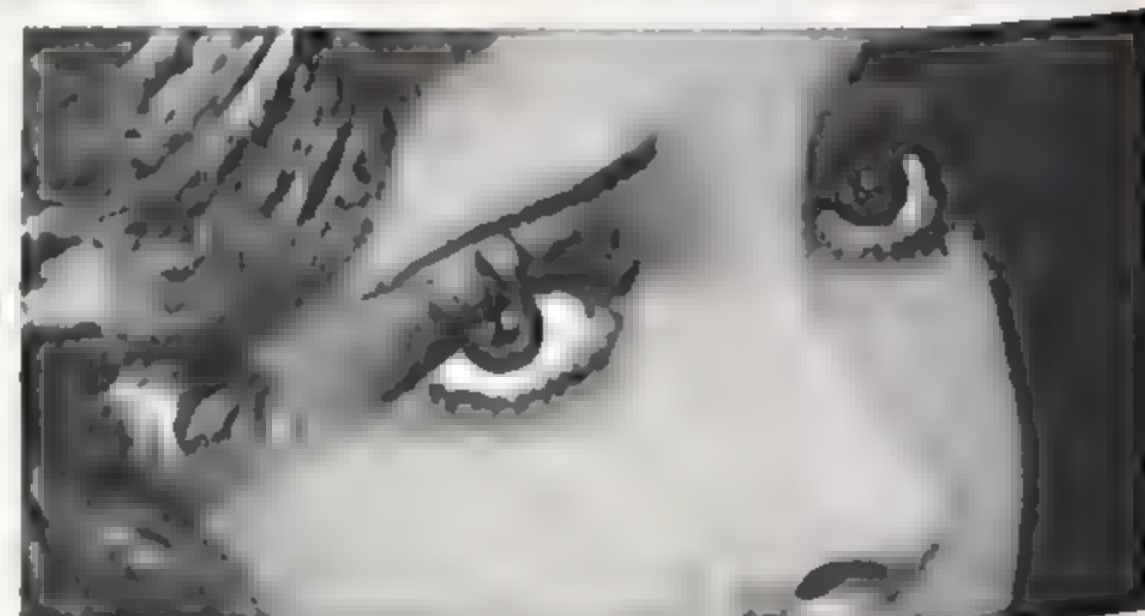
Dark stockings are better than light ones. It is extremely important not to break the rich line of prune or claret coloured woollens or of black velvet with light beige ankles. Wear a dark brown or grey or even sheer black.

The newest purses are the long, narrow, oblong ones, and the nicest novelty of all is a purse concealed in a muff—for muffs are definitely smart and this two-in-one business has eliminated the objection that they are a bother to carry around.

And, now, on to the fascinating, delightful, omnipotent hats. Think, when you are choosing the first winter bonnet, what you are going to want it for. The Scotch caps, the Tyrolean felts, the flattened felt derbies, and the new

berets clapped monkey-like to the side of the head are the hats that belong to the Yale-Harvard Game, to the motor trip up for the week-end in the Berkshires, and to New York on brisk September and October mornings. The ostrich tips, the sweeping feathers, the velvet brims are meant for late afternoon, for long dresses, for sandal-like shoes, for backgammon afternoons in Paris, and cocktail parties or weddings in Long Island on late autumn-scented afternoons. Use them rightly, and you will look like the daughter of a thousand earls—because they have elegance, and a new sweep that throws the bones of your face into prominence and brings out that quality in your face known as race. Misuse them, dear lady, and you will look like the third row in the chorus.

WHOSE EYES? LOOK AGAIN!



These tragic blue eyes belong to a youthful RKO-Pathé star who excels in dramatic roles. She has flaming red hair, is 5 ft., 5 in. tall, and weighs 120 lbs. Name below.

soothing to hay fever eyes

If your annual hay fever attack is accompanied by itching, burning, watering eyes, here's welcome news for you. All you need do to gain relief is apply a few drops of soothing **Murine** from time to time. Almost immediately the irritation will cease, and before long your eyes will stop watering. 60c. Try it!

*Helen Twelvetrees

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ACHIEVEMENTS OF AMERICA'S LEADING DECORATORS AND ARCHITECTS

IN EVERY ISSUE OF HOUSE & GARDEN

CONSIDER, for instance, this unusually attractive taproom in the New Jersey home of Mr. William McD. Partridge. Its mellow beauty is the combined achievement of Francis A. Nelson, New York architect, and A. Kimbel & Son, New York decorators.

This taproom was selected by House & Garden as an excellent example of the transformation a really fine decorator and architect can accomplish by "face-lifting" a world-weary cellar. Other striking examples in the same series of reclaimed cellars were the work of Thedlow, decorator, Alice Pierce, painter of murals, Frank J. Forster, architect, and Howard & Frenaye, architects.

You will notice too that in captions (like that at the right) and in full length articles, House & Garden gives exact descriptions of materials, colors, etc. It is a magazine of definite information. It eliminates guesswork and doubt.

Architects and decorators the country over turn to House & Garden to see what the leaders of their professions are doing. They frequently use House & Garden as suggestion for their own work and encourage clients to select from its pages building and decorating ideas they wish to have adapted to their individual needs.

The reader who makes a hobby of his home finds House & Garden a continuous stream of inspiration and usable ideas which will invest his home with distinctive charm.

Four one-dollar bills will bring you House & Garden for two long years—the achievements of America's leading artists and artisans for every nook and corner of your house and garden.



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The reclaimed cellar is particularly successful when its windows give a glimpse of the garden, as in this taproom in the Upper Montclair, New Jersey, residence of Mr. William McD. Partridge. The ceiling and wood-work are oak, the walls hand-modeled plaster, and the floor flagstones, on which old hooked rugs are sparingly used. Maple, pine and hickory furniture is covered in an old-fashioned chintz or antique patchwork coverlets in green, yellow and burnt orange. The latter note is repeated in earthenware pottery, cups and dishes for informal suppers in this room. Even the knives, forks and spoons are Early American and have bone handles. Francis A. Nelson, architect. A. Kimbel & Son, decorators

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In the cocktail bar of the Empress of Britain, named in appropriate memory "Knickerbocker Bar," Heath Robinson has decorated the walls with "The Legend of the Cocktail"

TO EUROPE—THE NEW WAY

(Continued from page 98)

noiseries—a far cry from the forbidding ship's smoke-room of other days. Sir Charles Allom did the Mayfair lounge, and Frank Brangwyn the dining-room.

The Sports Deck carries a full-sized tennis court. The squash court is made to the specifications of the Prince of Wales, who launched her in the Clyde, last year. She has the largest swimming-pool afloat.

A spectator gallery and café accompany both the pool and tennis-court. She carries two gymnasiums, a children's playroom, and every kind of sea-going sport and amusement, all run on club standards.

There is plenty of space and plenty of equipment for having fun at sea. (Excuse it, please, if we say "sea" from force of habit.)

For two days of your crossing, you look out, not upon the restless Atlantic, but the peaceful Saint Lawrence Seaway. You pass quaint French fishing villages and the cottages of Murray Bay. You pass the cliffs of

the Saguenay, and the rock that looks like a ship in full sail, where Blanche de Beaumont cursed the pirates who tore her from her lover and turned their ship to stone. (You have your sea-legs by now and are quite a seasoned sailor.)

Forested mountains replace the fertile river farms. The Bas St. Laurent widens out. Strings of duck flying over, quacking. The goélettes, those darling kittiwake schooners that live by fishing and produce-carrying, hover curiously about the big liner, and drop behind.

According to season, you take the northern Belle Isle or the southern Cape Race passage around Newfoundland. Three days of running down the Atlantic sea-lanes await you.

Is it fancy, or does the Empress surge forward on a deeper note? Your next sight of the good earth will be—all too soon—the Cherbourg breakwater and the gallant statue of Napoleon on the Quai.

SOCIETY

(Continued from page 28)

WEDDINGS—(Cont.)

Garthwaite-Duveen—On July 23, in London, Mr. William F. C. Garthwaite, son of Sir William Garthwaite, and Miss Dorothy Duveen, daughter of Sir Joseph Duveen.

Hare-Jopling—On July 11, Mr. Michael Meredith Hare, son of Mr. and Mrs. Montgomery Hare, and Miss Jane Perry Jopling, daughter of Mr. and Mrs. Morgan White Jopling.

Hottinguer-Barclay—On July 18, in Paris, M. Philippe Hottinguer, son of Baron Henri Hottinguer, and Miss Allardye Barclay, daughter of Mrs. Carlos G. Mayer.

Jackson-Field—On June 27, in Trinity Church, Lenox, Massachusetts, Mr. Henry Bigelow Jackson, son of Mr. Walter Jackson, of Milton, Massachusetts, and Miss Mary Augusta Field, daughter of Mr. and Mrs. William B. Osgood Field.

Lonsdale-Peterson—On July 17, at Riverside, Connecticut, Mr. John Whittaker Lonsdale, son of the Rev. and Mrs. H. L. Lonsdale, and Miss Elsie Jane Peterson, daughter of Mr. and Mrs. George Peterson, of Saint Paul, Minnesota.

Mackay-Case—On July 18, at Saint Mary's Church, Roslyn, Mr. Clarence H. Mackay and Miss Anna Case.

Radley-Watson—On July 16, Mr. John Radley and Mrs. Elizabeth Spearing Watson.

Ryle-Fosdick—On July 25, Mr. Arthur Ryle, junior, son of Mr. and Mrs. Arthur Ryle, and Miss Jane Fosdick, daughter of Mr. and Mrs. Clark Fosdick.

Roberti-Hammond—On August 8, Count Guerrino Roberti, son of Count and Countess Piero Roberti, of Rome, Italy, and Miss Mary Stevens Hammond, daughter of the Hon. Ogden H. Hammond and Mrs. Hammond.

PHILADELPHIA

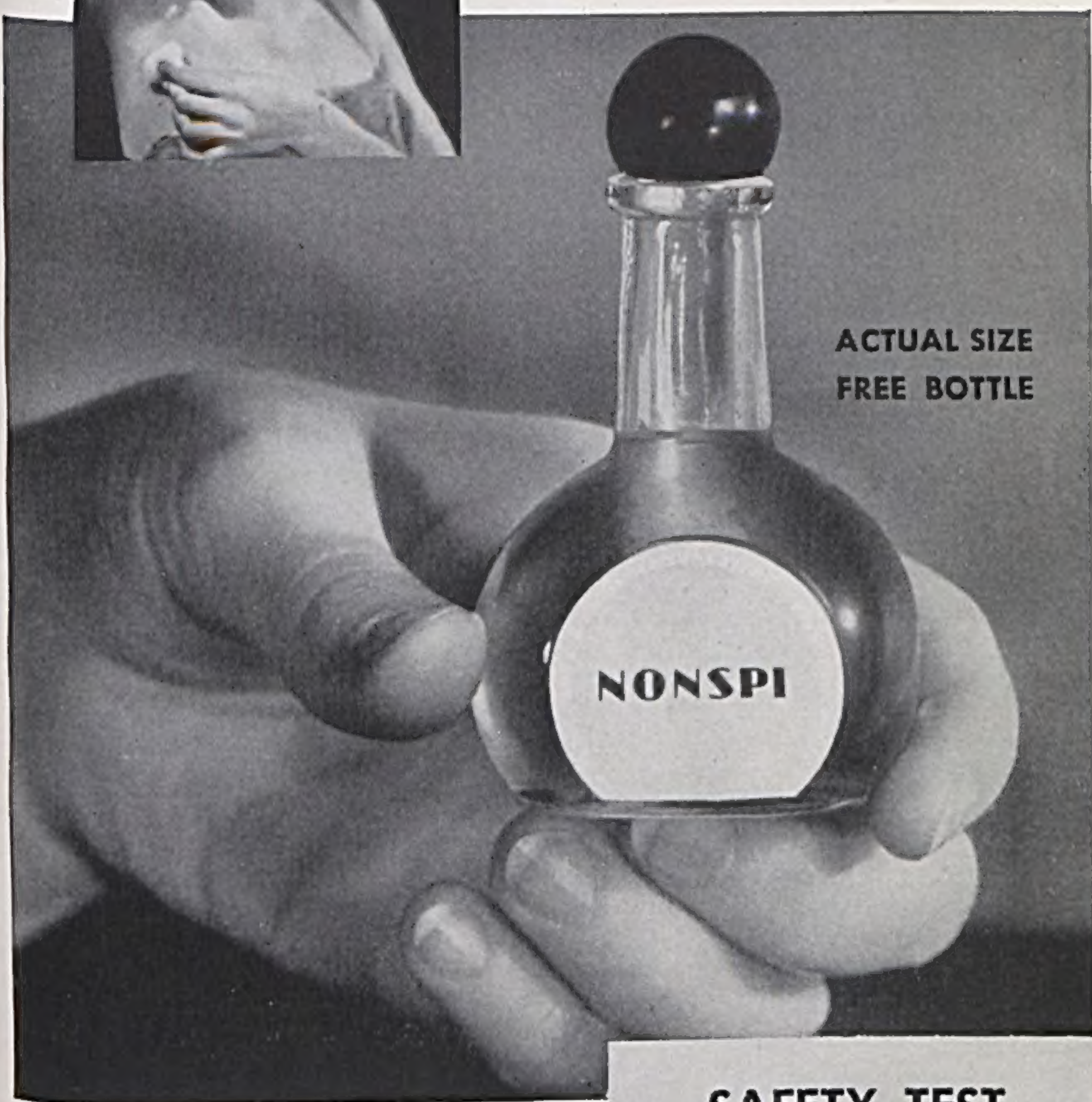
Bache-Baird—On July 24, Mr. Charles Bache, son of Mr. and Mrs. Franklin Bache, and Miss Elisabeth Brown Baird, daughter of Mr. and Mrs. Thomas Evans Baird, junior.

Van Alen-Kent—On August 8, in Saint Saviour's Church, Bar Harbor, Maine, Mr. William Laurens Van Alen, son of the late James L. Van Alen and Mrs. Van Alen, and Miss Elizabeth Brinton Kent, daughter of Mr. and Mrs. A. Atwater Kent.

While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index

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4. **COMPLEXIONS WITH AN ENGLISH ACCENT.** English beauty treatments interpreted by Yardley. Price list and descriptions of Yardley preparations. YARDLEY & COMPANY, 452 FIFTH AVENUE, N. Y. C.
5. **COUETTES.** Small squares of cotton for applying and removing cosmetics. 10c. JOHNSON & JOHNSON, NEW BRUNSWICK, NEW JERSEY.
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13. **KLEENEX.** Trial supply of this face cleansing tissue. KLEENEX CO., LAKE MICHIGAN BUILDING, CHICAGO, ILLINOIS.
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For the Pantry

44. **CAMPBELL'S SOUPS.** A dictionary of Campbell's Soups—a brief description of the contents of each of the 21 kinds. CAMPBELL SOUP COMPANY, 2ND AND ARCH STREETS, CAMDEN, NEW JERSEY.

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For that air-sealed wrapping of moisture-proof Cellophane is also powder-proof, perfume-proof and germ-proof.

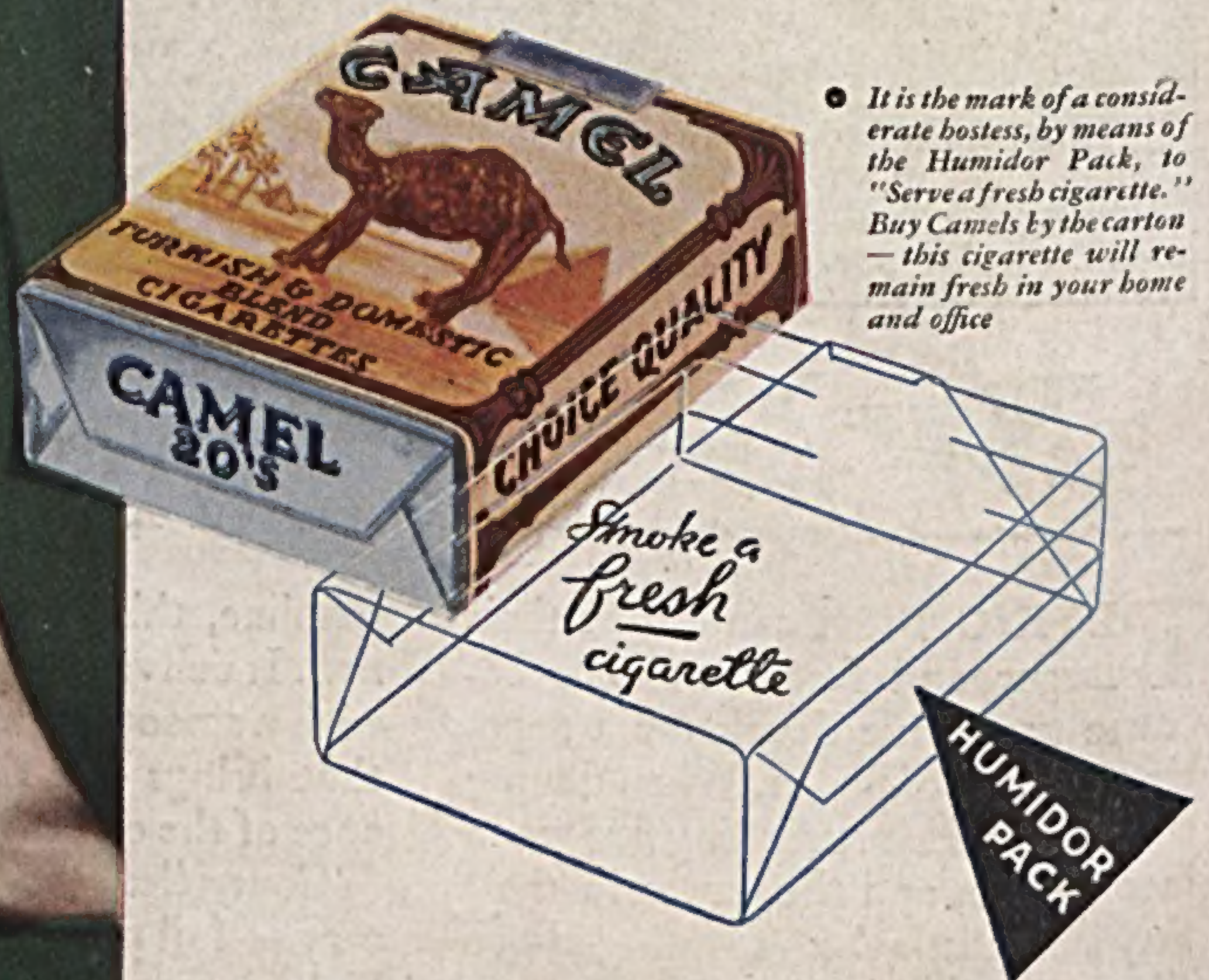
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Each single package is a *mini-humidor* that preserves all the flavor of the rich and mellow Domestic tobacco for the smoker.

While these advantages are very real, after all the important fact is what the Humidor Pack does for the cigarette.

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CAMELS

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